

Teatro La Fenice
wednesday 26 May 2021 7.00 p.m



GIOVANI VOCI *alla* FENICE

artists of the Mascarade Opera Studio

Floriana Cicio, Alexandria Wreggelsworth *sopranos*

Gabrielė Kupšytė, Polixeni Tziouvaras, Lauren Young *mezzosoprano*

Xavier Hetherington, Ángel Vargas *tenors*

Paweł Trojak *baritone*

direction and lights Marie Lambert-Le Bihan

conductor Marco Paladin

The concert will be on *live streaming*
on www.mascaradeoperastudio.it

Teatro La Fenice Orchestra

Pëtr Il'ič Čajkovskij

Evgenij Onegin: Introduzione e atto I, quadro 1

Wolfgang Amadeus Mozart

Così fan tutte: «Oh che bella giornata!... Il core vi dono»

Vincenzo Bellini

I Capuleti e I Montecchi: «Deserto è il luogo... Stolto!
A un sol mio grido»

Giacomo Puccini

La bohème: atto 3

Wolfgang Amadeus Mozart

La finta giardiniera: «Se l'augellin sen fugge»

Jules Massenet

Werther: atto 3

Gioachino Rossini

La Cenerentola: «Tutto è deserto... Un soave non so che»

Gaetano Donizetti

Don Pasquale: «E il dottor non si vede!... Pronta io son...»

We are delighted to be starting our collaboration with the Teatro La Fenice at such an important time for the arts, and indeed for society. The scholars at the Mascarade Opera Studio have been working tirelessly to develop as artists and to adapt to the new situation in which they now find themselves. As such, we are immensely grateful to the Teatro La Fenice for providing this unique opportunity to showcase their work. At Mascarade, we are committed to supporting our artists by launching their careers in the most healthy and sustainable way possible, giving them a chance to renew their commitment to live performance, and allowing them to commune with each other through the power of music. I thank all those who have made this possible.

Maximilian Fane

President of the Fondazione Mascarade Opera



PRESENTATION OF THE PIECES

Pyotr Ilyich Tchaikovsky *Evgenij Onegin* Introduzione e Atto I

In May 1877 the singer Yelizaveta Lavrovskaya spoke to Tchaikovsky about creating an opera based on Pushkin's verse novel Eugene Onegin. Initially Tchaikovsky felt the novel wasn't strong enough in plot to merit operatic treatment but, after a sleepless night, started to embrace the idea. He used original verses from Pushkin's novel, choosing scenes that involved the emotional world and fortunes of his characters, calling the opera "lyrical scenes". Tchaikovsky created these scenes in one night before starting the composition of the music. The opera is episodic; there is no real continuous story, but rather selected highlights of Onegin's life. The work was finished by January 1878, and premiered on 29th March 1879 at the Maly Theatre, Moscow.

Madame Larina and the nurse Filippievna are sitting outside in the garden, listening to Larina's daughters Tatyana and Olga singing a love song. The two older women reminisce. Tatyana is a dreamy soul who loves books; her sister Olga is more playful and encourages Tatyana to enjoy life. Visitors arrive; Olga's fiancé Lensky and his friend Onegin, a visitor from St Petersburg, who starts to have a profound effect on Tatyana.

Tatyana: Alexandria Wreggelsworth
Olga: Polixeni Tziouvaras

Madame Larina: Gabrielė Kupšytė
Filippievna: Lauren Young
Lensky: Xavier Hetherington

Onegin: Paweł Trojak

Wolfgang Amadeus Mozart *Così fan tutte* «Oh che bella giornata!... Il core vi dono»

Così fan tutte, ossia Le scuola degli amanti was first performed on 26th January 1790 at the Burgtheater in Vienna. The librettist was Lorenzo da Ponte, Mozart's collaborator on *Le Nozze di Figaro* and *Don Giovanni*. It is commonly believed that *Così* was written and composed at the suggestion of Emperor Joseph II, though modern research suggests this is untrue. There is evidence that Mozart's contemporary Antonio Salieri tried to set the libretto and failed. Performed only 5 times before the run was stopped by the period of court mourning following the death of Joseph II, the opera received only 5 more performances in Vienna during Mozart's lifetime. It would not be seen in England until 1811, and was not performed in the US until 1922.

Two officers, Ferrando and Guglielmo, have entered a wager with Don Alfonso that their fiancées Dorabella and Fiordiligi will be faithful eternally. Don Alfonso maintains there is no such thing as a faithful woman. The two young men pretend they have been called off to war, then return disguised and each attempts to seduce the other's lover. Dorabella and the disguised Guglielmo pair off as do the other two. After an awkward attempt at conversation, Ferrando and Fiordiligi take a walk. Now alone, Guglielmo attempts to woo Dorabella. She does not resist and has soon given him a medallion (containing Ferrando's portrait) in return for a heart-shaped locket.

Dorabella: Polixeni Tziouvaras
Fiordiligi: Floriana Cicio
Ferrando: Ángel Vargas
Guglielmo: Paweł Trojak
maestro al clavicembalo: Roberta Ferrari

Vincenzo Bellini *I Capuleti e i Montecchi* «Deserto è il luogo... Stolto! A un sol mio grido»

Bellini was persuaded to write his opera for the 1830 Carnival season at the Teatro La Fenice with only 6 weeks available for composition. He collaborated with librettist Felice Romani who reworked the story of Romeo and Juliet based on the 1818 play of the same name by Luigi Scevola, thus using an Italian source rather than borrowing directly from Shakespeare. Bellini appropriated a large amount of music written originally for his unsuccessful opera *Zaira*.

The first performance took place on 11 March 1830 at Teatro La Fenice.

Romeo is supposed to be meeting the doctor Lorenzo, but is unaware that the doctor has been prevented from coming by Giulietta's father Capellio and that Giulietta has taken a sleeping potion that mimics death. Someone enters. It is Tebaldo, Romeo's enemy and Giulietta's betrothed. The men challenge each other, but are interrupted by a funeral procession. Upon realising the procession is for Giulietta, the two enemies are united in remorse.

Romeo: Gabrielė Kupšytė
Tebaldo: Xavier Hetherington

Giacomo Puccini *La Bohème* Atto III

Between 1893 and 1895, Puccini collaborated with librettists Luigi Illica and Giuseppe Giacosa on an opera based on "Scènes de la vie de bohème" (1851) by Henri Murger. The setting is Paris around 1830, and describes the Bohemian lifestyle of Mimì, a poor seamstress and her artistic friends. *La Bohème* received its premiere on 1st February 1896 at the Teatro Regio, Turin, conducted by the 28 year old Arturo Toscanini.

The seamstress Mimì and the poet Rodolfo have fallen in love but, almost a year into their relationship, things have started to go wrong between them. Mimì has come looking for Rodolfo's friend the painter Marcello, who is living with his lover Musetta in a little tavern where he is painting signs for the innkeeper. She tells him that Rodolfo abandoned her the previous night. Marcello, concerned about Mimì's cough, tells her that Rodolfo is asleep inside. On hearing him wake, Mimì hides. Rodolfo initially says he suspects Mimì of being a coquette but then reveals that he fears she is deathly ill and, being too poor to support her, hopes his cruelty will prompt her to find a wealthier suitor. Mimì is revealed and, while Marcello angrily goes off to investigate Musetta's raucous laughter heard from the inn, Mimì and Rodolfo agree to part amicably, but their love is too strong for them to part immediately. While Musetta and Marcello argue bitterly, poet and seamstress agree to remain together until the spring, when the world reawakens and no-one feels truly alone.

Mimì: Alexandria Wreggelsworth
Musetta: Floriana Cicio
Rodolfo: Ángel Vargas
Marcello: Paweł Trojak

Wolfgang Amadeus Mozart

***La finta giardiniera* «Se l'augellin sen fugge»**

Written in Munich in January 1775 when Mozart was 18 years old, there is debate about the authorship of the libretto with some attributing it to Calzabigi, whilst others believe it was the work of Giuseppe Petrosellini. It was premiered on 13th January 1775 at the Salvatortheater in Munich. In 1790, Mozart converted the opera into a German singspiel called “Die Gärtnerin aus Liebe”. Until a copy of the complete Italian version was rediscovered in 1970, the German translation was the only known complete score.

The Cavalier Ramiro has been rejected by Arminda. Rejecting all attempts at consolation, he can think of no other lover but her.

Ramiro: Gabrielė Kupšytė

Jules Massenet

***Werther* Atto III**

Massenet began the composition of Werther in 1885 and completed it in 1887. He collaborated with librettists Édouard Blau, Paul Milliet and Georges Hartmann. It is loosely based on “The Sorrows of Young Werther” by Goethe.

The opera received its premiere on 16th February 1892, in a German translation, at the Imperial Theatre Hofoper in Vienna. The French language premiere followed in Geneva on 27th January 1892, with the first performance in France given by the Opéra-Comique at the Théâtre Lyrique in Paris on 16th January 1893.

Charlotte and the poet Werther are in love, but having made a promise to her dying mother, Charlotte has married the staid and respectable Albert. Realising that their love cannot be, Charlotte has sent Werther away telling him he can return at Christmas. It is now Christmas Eve and Charlotte re-reads Werther's letters which deeply upset her. Her younger sister Sophie enters, and attempts to console her to no avail. Sophie leaves and Charlotte offers up a desperate plea to God. Werther suddenly enters and upon reading her some familiar verses from Ossian, he realises that she still loves him. They embrace for a moment before Charlotte is overcome with guilt and leaves, saying they must never meet again. Left alone, Werther contemplates suicide

Charlotte: Lauren Young

Sophie: Floriana Cicio

Werther: Ángel Vargas

Gioachino Rossini

***La Cenerentola* «Tutto è deserto... Un soave non so che»**

In December 1816 Rossini was in Rome and tasked with writing a new opera for the Teatro Valle, to be staged just after Christmas. The composer and his librettist Jacopo Ferretti struggled to find a subject that would satisfy the papal censor. The two decided to stay up all night to solve the matter, during which the poet mentioned the story of Cinderella. Rossini challenged Ferretti to write a libretto, which was countered with a dare to clothe it in music. Rossini rose to the dare by wrapping himself in his clothes and falling asleep whilst Ferretti stayed up all night working and had the first part ready by morning. The entire work was finished about 3 weeks later, receiving its premiere on 25th January 1817 at the Teatro Valle in Rome.

Prince Ramiro enters the house of Don Magnifico, disguised as his own servant. He is in search of a bride, but wants to find one who will love him for himself and not his princely status. His tutor Alidoro has informed him that a good-hearted young woman lives in the house. Angelina, known as Cenerentola and treated as a servant by Don Magnifico and her vain step-sisters, enters. The two are immediately attracted to each other, but when he asks who she is she is overwhelmed. On hearing her stepsisters call her, she flees.

Angelina (Cenerentola): Polixeni Tziouvaras

Tisbe: Gabrielė Kupšytė

Clorinda: Floriana Cicio

Principe Ramiro: Xavier Hetherington

Gaetano Donizetti

***Don Pasquale* «E il dottor non si vede!... Pronta io son...»**

Upon returning to Paris from Vienna in 1842, Donizetti was approached by the new director of the Théâtre-Italien in Paris, and asked to write a new piece for that theatre. The librettist was the Italian émigré Giovanni Ruffini, though Donizetti so dominated the preparation of the libretto that Ruffini refused to have his own name on the finished score. The librettist appeared as the initials M. A, thought to be Michele Accursi, Donizetti's Paris factotum. After a generally pessimistic and frigid rehearsal period, the opera was premiered on 3rd January 1843 at the Théâtre-Italien, and is now generally regarded as the high point of 19th century Opera Buffa.

Ernesto is in love with the spirited young widow Norina so has refused the bride chosen for him by his uncle Don Pasquale. He has promptly been disinherited. Don Pasquale, despite his old age, has decided to take a wife. His physician Dr Malatesta, determined to show the old man how foolish he's being, claims he's found the perfect woman, beautiful but meek and biddable, who also happens to be his “sister”. Malatesta has hinted his plan to Norina who awaits his arrival impatiently. Before he arrives, she receives a letter from Ernesto where he states his intention to leave Rome and, eventually, Europe. Malatesta arrives and reassures her, saying he has adapted his plan: Norina shall play the part of Malatesta's sister. Malatesta's cousin will act as notary in a fake marriage to Don Pasquale. Once “married” Norina will drive the old man mad. She eagerly consents to play her part and they discuss their strategies.

Norina: Floriana Cicio

Dottor Malatesta: Paweł Trojak

LYRICS

Evgenij Onegin, Pëtr Il'ič Čajkovskij

libretto Pëtr Il'ič Čajkovskij, Modest Il'ič Čajkovskij and Konstantin Stepanovič Šilovskij

TATIANA E OLGA

Slikhali l vi za roschei glas
nochnoi pevtsa lyubvi,
pevtsa svoeyi pechali?
Kogda polya v chas utrenni molchali,
sviryeli zvuk, unili i prostoi,
slikhali l vi?

LARINA

Oni poyut, i ya, bivalo,
v davno proshedshiye goda,
Ti pomnish li, i ya pevāla.

FILIPYEVNA

Vi bili molodi togda.

TATIANA E OLGA

Vzdokhnuli l vi
vnimaya tikhi glas
pevtsa lyubvi,
pevtsa svoeyi pechali?
Kogda v lesakh....

LARINA

Kak ya lyubila Richardsona!

FILIPYEVNA

Vi bili molodi togda.

LARINA

Ne potomu, shtobi prochla.
No v starinu Knyazhna Alina,
moya moskovskaya kuzina,
tverdila chasto mnye o nyom

FILIPYEVNA

Da, pomnyu, pomnyu.

LARINA

Akh, Grandison! Akh, Grandison!

FILIPYEVNA

V to vryemya bil yescho zhenikh
suprug vash, no vi ponevolye
togda mechtali o drugom,
kotori syerdtssem i umom
vam nrāvilsa gorazdo bole!

LARINA

Akh, Richardson!
Ved on bil slavni frant,
lgrok i gvardiyi serzhant!

FILIPYEVNA

Davno proshedshiye goda!

LARINA

Vsegda po mode i k litzu!

FILIPYEVNA

Vsegda po mode i k litzu!

LARINA

No vdrug bez moyevo sovyeta...

FILIPYEVNA

...Svezli vnezapno vas k para ventsu!
Potom, shtobi rasseyat gore...

LARINA

Akh, kak ya plakala snachala,
s suprugom chut ne razvelas!
Potom khozyaistvom zanyalas,
privikla i dovolna stala.

FILIPYEVNA

...Syuda priyekhal barin vskore
Vi tut khozyaistvom zanyalis,
privikli dovolni stali.
l slava Bogu!

LARINA E FILIPYEVNA

Privichka svishe nam dana,
zamyena shchastiyu ona.
Da, tak-to tak!
Privichka svishe nam dana,
zamyena shchastiyu ona.

LARINA

Korsyet, albom, knyazhnu Polinu,
stikhov chuvstvitel'nikh tetrad,
Ya vsyo zabila.

FILIPYEVNA

Stali zvat,
Akulkoj pryvezhnyuyu
Selinu i obnovili nakonyets...

LARINA

Akh...

LARINA E FILIPYEVNA

...Na vate shlafrock i chepyets!
Privichka svishe nam dana,
zamyena shchastiyu ona.
Da, tak-to tak!
Privichka svishe nam dana,
zamyena shchastiyu ona.

LARINA

No muzh, menya lyubil
serdyecho...

FILIPYEVNA
No barin vas lyubil
serdyechno...

LARINA
...Vo vsyom mnye vyeril on
mí, sin bespyechnó.

FILIPYEVNA
...Vo vsyom vam vyeril on
sin bespyechno.

LARINA E FILIPYEVNA
Privichka svishe nam dana,
zamyena shchastiyu ona.

ZAPEVALO
Bolyat moyi skori nozhenki so
ligéros y pokhodushki!

KRETYANI
...Skori nozhenki so pokhodushki.

ZAPEVALO
Bolyat moyi byeli ruchenki so.
rabotushki!

TATYANA
Kak ya lyublyu pod zvuki pesen
etikh mechtami unositsa inogda
kuda-to, kuda-to
daleko!

OLGA
Akh, Tatyana, Tatyana!
Vsegda mechtayesh ti!
A ya tak ne v tebya,
mnye vyeselo, kogda ya pyenye
slishu
«Uzh kak po mostu,
mostochku,
po kalinovim dosochkam...»
Ya ne sposobna k grusti tomnoi
Ya ne lyublyu mechtat v tishi,
il na balcone, nochyu
tyomnoi,
vzdikhat, vzdikhat,
vzdikhat iz glubini dushi.
Zachem vzdikhat, kogda
shchastlivo
moyi dni yuniye
tekut?
Ya bezzabotna i shalovliva,
menya rebyonkom vsye zovut!
Mnye budét zhizn vseгда,
vsegda mila,
i ya ostanus, kak i pryehzde
Podobno vyetrenoi nadyezhdde,
rezva, bespyechna, vesela!

Podobno...
Ya ne sposobna k grusti tomnoi...

LARINA
Nu ti, moya
vostrushka,
vesyolaya i ryevaya ti ptashka,
ya dumayu, plyasat seichas gotova.
Ne pravda li?

FILIPYEVNA
Tanyusha!!
A Tanyusha
Shto s toboi?
Uzh ne bolna li ti?

OLGA
Mamasha, posmotrite-ka na Tanyu!

LARINA
A shto?
Y vpryam, moi drug,
bledna ti ochen

TATYANA
Ya vseгда takaya,
vi ne trevozhtes, mama!
Ochen interyesno to, shto chitayu.

LARINA
Tak ottovo bledna ti?

TATYANA
Da kak zhe, mama!
Povest muk serdyechnikh
vlyublyonnikh dvukh menya
volnuyet.
Mnye tak zhal ikh, byednikh!
Akh, kak oni stradayut, kak oni
stradayut

LARINA
Polno, Tanya.
Bivalo ya, kak ti,
Chitaya knigi eti,
volnovalas.
Vsyo eto vimisel. Proshli goda,
i ya uvidela, shto v
zhizni nyet geroyev.
Spokoina ya.

OLGA
Naprasno tak
pokoini!
Smotrite, fartuk vash vi snyat
zabili!
Nu, kak priyedet Lenski, shto togda?
Chu! Podyezhayet kto-to,
eto on!

LARINA
I v samom dyle

TATYANA
On ne odin....

LARINA
Kto b eto bil?

FILIPYEVNA
Sudarinya. priyekhal Lenski barin.
S nim gospodin Onegin!

TATYANA
Akh, skoreye ubegu!

LARINA
Kuda ti, Tanya?
Tebya osudyat!
Batyushki, a chepchik moi na boku!

OLGA
Velite zhe prosit!

LARINA
Prosi, skoryei, prosi!

LENSKI
Mesdames!
Ya na sebya vzyal
smyelost privyest priyatelya.
Rekomenduyu vam Onegin, moi
Onegin, mi sosyed.

ONEGIN
Ya ochen shchastliv!

LARINA
Pomiluite...Mi radi
vam...
Prisyadte
Vot docheri moi!

ONEGIN
Ya ochen, ochen rad!

LARINA
Voidyomte v komnati...
Il, mozhet bit, khotite
na volnom vozdukhe ostatsa?
Proshu vas,
bez tseremoni budte, mi sosyedi,
tak nam chiniitsa
nyechevo!

LENSKI
Prelyestno zdyes! Lyublyu
este ya etot sad ukromni i tenisti.
V nyom tak uyutno!

LARINA
Prekrasno!
Poidu pokhlopotat ya v dome
po khozyaistvu.
A vi gostyei
zaimite...
Ya seichas.

ONEGIN
Skazhi, kotoraya Tatyana?

LENSKI
Da ta, kotoraya grustna
i molchaliva, kak Svetlana!

ONEGIN
Mnye ochen lyubopitno znat.
Neuzhto ti vlyublyon v
de myenshuyu?

LENSKI
A shto?
ONEGIN
Ya vibrat bi druguyu
kogda b ya bil, kak ti, poet!

TATYANA
Ya dozhдалas, otkrilis
se ochi!
Ya znayu, znayu eto on!

OLGA
Akh znala, znala ya, shto
poyavlyenye
Onegina prisvedyot
na vsyekh bolshoye vpechatlyenye,
i vsyekh sosyedei
razvlehot!
Poitdyot dogadka za dogadkoi...

LENSKI
Akh, mili drug...

ONEGIN
V chertakh u Olgi zhizni nyet,
Toch-v-toch v Vandikovoi madonne.
Krugla, krasna litsom ona...
...volna i kamen,
Stikhi i proza, lyod i plamen,
Ne stol razlichni myezh
soboi!

TATYANA
Uvi tepyer i dni i nochi,
i zharki, odinoki son.
vsyo, vsyo napomnit obraz
mili!

OLGA
Vsye stanut tolkovat ukradkoi
Shutit, sudit ne bez grekha!
Poidyot dogadka...

LENSKI
Volna i kamen, lyod i plamen...
...stikhi i proza, lyod i plamen,
ne stol razlichni mezh
soboi...

ONEGIN
...kak eta glupaya luna,
na etom glupom nyebosklone!

TATYANA
Bez umolku, volshebnoi siloi,
vsyo budet mnye tverdit o nyom,
i dushu zhech lyubvi
del ogyom

OLGA
...shutit, sudit ne bez grekha,
I Tane prochit
zhenikha!

LENSKI
Kak shchastliv, kak shchastliv ya!
Ya snova vizhus s vami!

OLGA
Vchera mi videlis, mnye kazhetsa!

LENSKI
O da!
No vsyozh dyen tseli, dolgi dyen;
proshol v razluke.
Eto vyechnost!

OLGA
Vyechnost!
Kakoye slovo strashnoye!
Vyechnost, dyen odin...

LENSKI
Da, slovo strashnoye,
No ne dlya moyei lyubvi!

ONEGIN
Skazhite mnye,
ya dumayu, bivayet vam
preskuchno zdyes v glushi,
khotya prelyestnoi, no dalyokoi?
Ne dumayu, shtob mnogo
razvlecheni
dano vam bilo.

TATYANA
Ya chitayu mnogo...

ONEGIN
Pravda, dayot nam chtenye
bez dnu pishchi
dlya uma i syerdtsa,
no ne vseгда sidyet nam.
mozhno s knigoi

TATYANA
Mechtayu inogda, brodya po
sadu.
ONEGIN
O chom zhe vi mechtayete?

TATYANA
Zadumchivost moya
podrugа ot samikh kolibyelnikh
dnyei.

ONEGIN
Ya vizhu vi mechtatelni
uzhasno, i ya takim kogda-to bil.

LENSKI
Ya lyublyu vas,
ya lyublyu vas, Olga, kak odna
bezumnaya dusha poeta
yeshcho lyubit osuzhdena.
Vsegda, vezdye odno
mechtanye, odno privichnoye
zhelanye,
odna privichnaya pechal!
Ya otrok bil toboi plenyonni,
serdyechnikh muk yeshcho,
ne snav,
ya bil svidyetel umilyonni
tvoyikh mladyencheskikh zabav.
V teni khranitelnoi dubravi
ya razdelyal tvoyi zabavi.
Akh,
ya lyublyu tebya,
ya lyublyu tebya, kak odna
dusha poeta tolko lyubit.
Ti odna v moyikh mechtanyakh,
ti odno moyo zhelanye,
ti mnye radost i stradanye.
Ya lyublyu tebya,
ya lyublyu tebya, i nikogda, nichto:
Ni okhlazhdayushchaya dal,
ni chas razluki, ni vesyelya
shum ne otrezvyat dushi,
sogryetoi dyevstvennim
lyubvi ogyom.

OLGA
Pod krovom syelskoi tishini...
... rosli s toboyu vmyeste mi,
i pomnish, prochili
ventsi
uzh v rannem dyetstve
nam s toboi nashi otsi.

LENSKI
Ya lyublyu tebya!
Ya lyublyu tebya!
Ya lyublyu tebya!

LARINA
A, vot i vi!
Kuda zhe dyelas Tanya?

FILIPYEVNA
Dolzhno bit, u pruda
gulyayet s gostem;
poidu yeyo poklikat.

LARINA
Da skazhi-ka yei, porade
v komnati, gostyei golodnikh
popotchevat chem bog poslal!

LARINA
Proshu vas pozhaluite!

LENSKI
Mi vslyed za vamic

ONEGIN
Moi dyadya samikh chestnikh
pravil, kogda ne v shutku zanemog,
on uvazhat sebya zastavil,
i luchshe vidumat ne mog,
yevo primyer drugim nauka.
No, Bozhe moi, kakaya skuka
s bolnim sidyet i dyen i noch,
ne otkhodya ni shagu proch!

FILIPYEVNA
Moya golubka, skloniv golovku
i glazki opustiv, idyot smirnyenko,
Stidliva bolno!
A i to!
Ne priglyanulsa li yei barin
etot novi?

Così fan tutte, Wolfgang Amadeus Mozart

libretto Lorenzo Da Ponte

FIORDILIGI
Oh, che bella giornata!

FERRANDO
Caldetta anziché no.

DORABELLA
Che vezzosi arboscelli!

GUGLIELMO
Certo, certo, son belli:
han più foglie che frutti.

FIORDILIGI
Quei viali
come sono leggiadri!
Volete passeggiar?

FERRANDO
Son pronto, o cara,
ad ogni vostro cenno.

FIORDILIGI
Troppa grazia!

FERRANDO
Eccoci alla gran crisi.

FIORDILIGI
Cosa gli avete detto?

FERRANDO
Eh, gli raccomandai
di divertirla bene.

DORABELLA
Passeggiamo anche noi.

GUGLIELMO
Come vi piace.
Ahimè!

DORABELLA
Che cosa avete?

GUGLIELMO
Io mi sento sì male,
sì male, anima mia,
che mi par di morire.

DORABELLA
(Non otterrà nientissimo.)
Saranno rimasugli
del veleno che bevete.

GUGLIELMO
Ah, che un veleno assai più forte io bevo

in que' crudi e focosi
Mongibelli amorosi!

DORABELLA
Sarà veleno càlido:
fatevi un poco fresco.

GUGLIELMO
Ingrata, voi burlate,
ed intanto io mi moro!
(Son spariti:
dove diamin son iti?)

DORABELLA
Eh, via, non fate...

GUGLIELMO
Io mi moro, crudele, e voi burlate?

DORABELLA
Io burlo? io burlo?

GUGLIELMO
Dunque,
datemi qualche segno, anima bella,
della vostra pietà.

DORABELLA
Due, se volete:
dite quel che far deggio, e lo vedrete.

GUGLIELMO
(Scherza, o dice davvero?)
(mostrandole un ciondolo)
Questa picciola offerta
d'accettare degnatevi.

DORABELLA
Un core?

GUGLIELMO
Un core: è simbolo di quello
ch'arde, languisce e spasima per voi.

DORABELLA
(Che dono prezioso.)

GUGLIELMO
L'accettate?

DORABELLA
Crudele!
Di sedur non tentate un cor fedele.

GUGLIELMO
(La montagna vacilla.
Mi spiace; ma impegnato
è l'onor di soldato.)
V'adoro!

DORABELLA
Per pietà...

GUGLIELMO
Son tutto vostro!

DORABELLA
Oh, dèi!

GUGLIELMO
Cedete, o cara!

DORABELLA
Mi farete morir...

GUGLIELMO
Morremo insieme.
Amorosa mia speme.
L'accettate?

DORABELLA
L'accetto.

GUGLIELMO
(Infelice Ferrando!) Oh, che diletto!
Il core vi dono,
bell'idolo mio.
Ma il vostro vo' anch'io:
via, datelo a me.

DORABELLA
Me 'l date, lo prendo;
ma il mio non vi rendo.
Invan me 'l chiedete:
più meco ei non è.

GUGLIELMO
Se teco non l'hai,
perché batte qui?

DORABELLA
Se a me tu lo dà,
che mai balza lì?

DORABELLA E GUGLIELMO
È il mio coricino
che più non è meco:
ei venne a star teco,
ei batte così.

GUGLIELMO
Qui lascia il metta.

DORABELLA
Ei qui non può star.

GUGLIELMO
T'intendo, furbetta.

DORABELLA
Che fai?

GUGLIELMO
Non guardar.

DORABELLA
(Nel petto un Vesuvio
d'avere mi par.)

GUGLIELMO
(Ferrando meschino!
Possibil non par.)

GUGLIELMO
L'occhietto a me gira.

DORABELLA
Che brami?

GUGLIELMO
Rimira
se meglio può andar.

DORABELLA E GUGLIELMO
Oh, cambio felice
di cori e d'affetti!
Che nuovi diletta,
che dolce penar!

I Capuleti e i Montecchi, Vincenzo Bellini

libretto Felice Romani

ROMEO
Deserto è il loco. – Di Lorenzo in traccia
irne poss'io. – Crudel Lorenzo! Anch'esso
m'oblia nella sventura, e congiurato
col mio destin tiranno,
mi abbandona a me solo in tanto affanno.
Vadasi – Alcun si appressa...
Crudele inciampo!

TEBALDO
Olà! chi sei, che ardisci aggirarti furtivo in queste mura? –
Non odi tu?

ROMEO
Non t'appressar. Funesto
il conoscermi fora.

TEBALDO
Io ti conosco
all'audace parlar, all'ira estrema
che in me tu desti.

ROMEO
Ebben mi guarda, e trema.

TEBALDO
Stolto! A un sol mio grido
mille a punirti avrei;
ma vittima tu sei
serbata a questo acciar.

ROMEO
Vieni: io ti sprezzo, e sfido
teco i seguaci tuoi;
tu bramèrai fra noi
l'alpi frapposte e il mar.

TEBALDO E ROMEO
Un nume avverso, un fato
che la ragion ti toglie,
t'ha spinto in queste soglie
la morte ad incontrar.

TEBALDO
All'armi.

ROMEO
All'armi.

TEBALDO
Arresta.

ROMEO
Qual mesto suono echeggia?

VOCI (LONTANE)
Ahi! Sventurata!

ROMEO
È questa
voce di duol.

TEBALDO
Si veggia.

ROMEO
Ciel! di funebri tede
pompa feral succede...

TEBALDO E ROMEO
Presentimento orribile! Ho nelle vene un gel.

CORO
Come a cader fu rapido
il fior de' tuoi verd'anni!
Come su te sollecito
nembo piombò crudel!
Pace alla tua bell'anima
dopo cotanti affanni!
Vivi, se non fra gli uomini,
vivi, o Giulietta, in ciel.

ROMEO
Giulietta!

TEBALDO
Spenta!...

ROMEO
Oh barbari!

TEBALDO E ROMEO
Mi scende agli occhi un vel!

Insieme

ROMEO
Ella è morta, o sciagurato,
per te morta di dolore.
Paga alfine è del tuo cuore
l'ostinata crudeltà.

Svena, ah! svena un disperato...
a' tuoi colpi il sen presento...
sommo bene in tal momento
il morir per me sarà.

TEBALDO
Ah! di te più disperato,
più di te son io trafitto...
l'amor mio come un delitto
rinfacciando il cor mi va.

Vivi, ah vivi, o sventurato,
tu che almen non hai rimorso:
se ai miei di non tronchi il corso,
il dolor mi ucciderà.

La bohème, Giacomo Puccini libretto Giuseppe Giacosa and Luigi Illica

QUADRO III
La barriera d'Enfer

MARCELLO
Mimi?!

MIMI
Son io. Speravo di trovarti qui.

MARCELLO
È ver. Siam qui da un mese
di quell'oste alle spese.
Musetta insegna il canto ai passeggeri;
lo pingo quel guerrier
sulla facciata.
È freddo. Entrate.

MIMI
C'è
Rodolfo?

MARCELLO
Sì.

MIMI
Non posso entrar.

MARCELLO
Perché?

MIMI
O buon Marcello, aiuto!

MARCELLO
Cos'è avvenuto?

MIMI
Rodolfo m'ama. Rodolfo m'ama
mi fugge e si strugge per gelosia.
Un passo, un detto,
un vezzo, un fior lo mettono in sospetto...
Onde corrucci ed ire.
Talor la notte fingo di dormire
e in me lo sento fiso
spiarmi i sogni in viso.
Mi grida ad ogni istante:
Non fai per me, prenditi un altro amante.
Ahimè! In lui parla il rovello:
lo so, ma che rispondergli, Marcello?

MARCELLO
Quando s'è come voi non si vive in compagnia.
Son lieve a Musetta ed ella è lieve
a me, perché ci amiamo in allegria...
Canti e risa, ecco il fior
d'invariabile amor!

MIMI
Dite bene. Lasciarci conviene.
Aiutateci voi; noi s'è provato
più volte, ma invano.
Fate voi per il meglio.

MARCELLO
Sta ben! Ora lo sveglio.

MIMI
Dorme?

MARCELLO
E piombato qui
un'ora avanti l'alba; s'assopi
sopra una panca.
Guardate...
Che tosse!

MIMI
Da ieri ho l'ossa rotte.
Fuggi da me stanotte
dicendomi: È finita.
A giorno sono uscita
e me ne venni a questa
volta.

MARCELLO
Si desta...
s'alza, mi cerca... viene.

MIMI
Ch'ei non mi veda!

MARCELLO
Or rincasate...
Mimi... per carità,
non fate scene qua!

RODOLFO
Marcello. Finalmente!
Qui niun ci sente.
Io voglio separarmi da Mimi.

MARCELLO
Sei volubil così?

RODOLFO
Già un'altra volta credetti morto il mio cor,
ma di quegli occhi azzurri allo splendor
esso è risorto.
Ora il tedio l'assale.

MARCELLO
E gli vuoi rinnovare il funerale?

RODOLFO
Per sempre!

MARCELLO
Cambia metro.
Dei pazzi è l'amor tetro
che lacrime distilla.
Se non ride e sfavilla
l'amore è fiacco e roco.
Tu sei geloso.

RODOLFO
Un poco.

MARCELLO
Collerico, lunatico, imbevuto
di pregiudizi, noioso, cocciuto!

MIMI
(Or lo fa incollerir! Me poveretta!...)

RODOLFO
Mimi è una civetta
che frascheggia con tutti. Un moscardino
di Viscontino
le fa l'occhio di triglia.
Ella sgonnella e scopre la caviglia
con un far promettente e lusinghier.

MARCELLO
Lo devo dir? Non mi sembri sincer.

RODOLFO
Ebbene no, non lo son. Invan nascondo
la mia vera tortura.
Amo Mimi sovra ogni cosa al mondo,
io l'amo, ma ho paura, ma ho paura!
Mimi è tanto malata!
Ogni dì più declina.
La povera piccina
è condannata!

MARCELLO
Mimi?

MIMI
Che vuol dire?

RODOLFO
Una terribil tosse
l'esil petto le scuote
e già le smunte gote
di sangue ha rosse...

MARCELLO
Povera Mimi!

MIMI
Ahimè, morire!

RODOLFO
La mia stanza è una tana
squallida...
il fuoco ho spento.
V'entra e l'aggira il vento
di tramontana.
Essa canta e sorride
e il rimorso m'assale.
Me, cagion del fatale
mal che l'uccide!
Mimi di serra è fiore.
Povertà l'ha sfiorita;
per richiamarla in vita
non basta amore!

MARCELLO
Che far dunque?
Oh, qual pietà!
Poveretta!
Povera Mimi!

MIMI
O mia vita!
Ahimè! È finita
O mia vita! È finita
Ahimè, morir!

RODOLFO
Che? Mimi! Tu qui?
M'hai sentito?

MARCELLO
Ella dunque ascoltava?

RODOLFO
Facile alla paura
per nulla io m'arrovello.
Vien là nel tepor!

MIMI
No, quel tanfo mi soffoca!

RODOLFO
Ah, Mimi!

MARCELLO
È Musetta
che ride.
Con chi ride? Ah, la civetta!
Imparerai.

MIMI
Addio.

RODOLFO
Che! Vai?

MIMI
D'onde lieta uscì
al tuo grido d'amore,
torna sola Mimi
al solitario nido.
Ritorna un'altra volta
a intesser finti fior.
Addio, senza rancor.
- Ascolta, ascolta.
Le poche robe aduna che lasciai
sparse. Nel mio cassetto
stan chiusi quel cerchietto
d'or e il libro di preghiere.
Involgi tutto quanto in un grembiale
e manderò il portiere...
- Bada, sotto il guanciaie
c'è la cuffietta rosa.
Se... vuoi... serbarla a ricordo d'amor!...
Addio, senza rancor.

RODOLFO
Dunque è proprio finita?

Te ne vai, te ne vai, la mia piccina?!
Addio, sogni d'amor!...

MIMI
Addio, dolce svegliare alla mattina!

RODOLFO
Addio, sognante vita...

MIMI
Addio, rabbuffi e gelosie!

RODOLFO
... che un tuo sorriso acqueta!

MIMI
Addio, sospetti!...

MARCELLO
Baci...

MIMI
Pungenti amarezze!

RODOLFO
Ch'io da vero poeta
rimavo con carezze!

MIMI E RODOLFO
Soli d'inverno è cosa da morire!
Soli! Mentre a primavera
c'è compagno il sol!

MARCELLO
Che facevi, che dicevi
presso al fuoco a quel signore?

MUSETTA
Che vuoi dir?

MIMI
Niuno è solo l'april.

MARCELLO
Al mio venire
hai mutato colore.

MUSETTA
Quel signore mi diceva:
Ama il ballo, signorina?

RODOLFO
Si parla coi gigli e le rose.

MARCELLO
Vana, frivola, civetta!

MUSETTA
Arrossendo rispondeva:
Ballerei sera e mattina.

MARCELLO
Quel discorso asconde mire disoneste.

MIMI
Esce dai nidi un cinguettio gentile...

MUSETTA
Voglio piena libertà!

MARCELLO
Io t'acconcio per le feste
se ti colgo a incivettare!

MIMI E RODOLFO
Al fiorir di primavera
c'è compagno il sol!
Chiacchieran le fontane
la brezza della sera.

MUSETTA
Ché mi gridi? Ché mi canti?
All'altar non siamo uniti.

MARCELLO
Bada, sotto il mio cappello
non ci stan certi ornamenti...

MUSETTA
Io detesto quegli amanti
che la fanno da mariti...

MARCELLO
Io non faccio da zimbello
ai novizi intraprendenti.

MIMI E RODOLFO
Balsami stende sulle doglie umane.

MUSETTA
Fo all'amor con chi mi piace!

MARCELLO
Vana, frivola, civetta!

MUSETTA
Non ti garba? Ebbene, pace.
ma Musetta se ne va.

MARCELLO
Ve n'andate? Vi ringrazio:
or son ricco divenuto. Vi saluto.

MIMI E RODOLFO
Vuoi che spettiam
la primavera ancor?

MUSETTA
Musetta se ne va

sì, se ne va! Vi saluto.
Signor: addio!
vi dico con piacer.

MARCELLO
Son servo e me ne vo!

MUSETTA
Pittore da bottega!

MARCELLO
Vipera!

MUSETTA
Rospo!

MARCELLO
Strega!

MIMI
Sempre tua per la vita...

RODOLFO
Ci lasceremo...

MIMI
Ci lasceremo alla stagion dei fior...

RODOLFO
... alla stagion dei fior...

MIMI
Vorrei che eterno
durasse il verno!

MIMI E RODOLFO
Ci lascerem alla stagion dei fior!

La finta giardiniera, Wolfgang Amadeus Mozart

libretto Giuseppe Petrosellini

RAMIRO
Se l'augellin sen fugge
dalla prigione un giorno,
al cacciatore intorno
non più scherzando va.

Libero uscito appena
da un amoroso impaccio,
l'idea d'un altro laccio
ah che tremar mi fa.

Werther, Jules Massenet

libretto Édouard Blau, Paul Milliet and Georges Hartmann

CHARLOTTE

Werther... Werther...
Qui m'aurait dit la place que dans mon coeur
il occupe aujourd'hui?
Depuis qu'il est parti, malgré moi, tout me lasse! Werther... Werther...
Et mon âme est pleine de lui!
Ces lettres! ces lettres!
Ah! je les relis sans cesse...
Avec quel charme... mais aussi quelle tristesse!
Je devrais les détruire... je ne puis!
«Je vous écris de ma petite chambre:
au ciel gris et lourd de Décembre
pèse sur moi comme un linceul,
Et je suis seul! seul! toujours seul!»
Ah! personne auprès de lui!
pas un seul témoignage de tendresse ou même de pitié!
Dieu! comment m'est venu ce triste courage,
d'ordonner cet exil et cet isolement?
«Des cris joyeux d'enfants montent sous ma fenêtre.
Des cris d'enfants! Et je pense à ce temps si doux.
Où tous vos chers petits jouaient autour de nous!
Ils m'oublieront peut-être?»
Non, Werther, dans leur souvenir votre image
reste vivante...
et quand vous reviendrez... mais doit-il revenir?
Ah! ce dernier billet me glace et m'épouvante!
«Tu m'as dit: à Noël, et j'ai crié: jamais!
On va bientôt connaître qui de nous disait vrai!
Mais si je ne dois reparaitre au jour fixé,
devant toi, ne m'accuse pas, pleure-moi!»
«Ne m'accuse pas, pleure-moi!»
«Oui, de ces yeux si pleins de charmes, ces lignes...
tu les reliras, tu les mouilleras de tes larmes...
O Charlotte, et tu frémiras!»
...tu frémiras! tu frémiras!

SOPHIE

Bonjour, grande soeur!
...je viens aux nouvelles!
Albert est absent... on ne te voit plus!
et le père est très mécontent...

CHARLOTTE

Enfant!

SOPHIE

Mais, souffres-tu?

CHARLOTTE

Pourquoi cette pensée?

SOPHIE

Si, ta main est glacée,
et tes yeux sont rougis, je le vois bien!

CHARLOTTE

Non, ce n'est rien...
je me sens quelquefois... un peu triste... isolée!
Mais si d'un vague ennui mon âme était troublée,
Je ne m'en souviens plus...
et maintenant, tu vois: je souris...

SOPHIE

Ce qu'il faut, c'est rire, rire encore, comme
autrefois!

CHARLOTTE

Autrefois!

SOPHIE

Ah! le rire est béni, joyeux, léger, sonore!
Il a des ailes, c'est un oiseau...
C'est un oiseau de l'aurore! C'est un oiseau!
C'est la clarté du coeur qui s'échappe en rayons!
Ah! le rire est béni, joyeux, léger, sonore!
Il a des ailes, c'est un oiseau... c'est un oiseau! ah! ah!
Ecoute! je suis d'âge à savoir les raisons de bien des choses...
Oui! tous les fronts ici sont devenus moroses...
depuis que Werther s'est enfui!
Mais pourquoi laisser sans nouvelles.
ceux qui lui sont restés fidèles?

CHARLOTTE

Tout... jusqu'à cette enfant, tout me parle de lui!

SOPHIE

Des larmes? Ah! pardonne, je t'en prie!
Oui! j'ai tort de parler de tout cela!

CHARLOTTE

Va! laisse couler mes larmes
elles font du bien, ma chérie!
Les larmes qu'on ne pleure pas,
dans notre âme retombent toutes,
et de leurs patientes gouttes
Martèlent le coeur triste et las!
Sa résistance enfins'épuise; le coeur se creuse...
et s'affaiblit; il est trop grand, rien ne l'emplit;
et trop fragile, tout le brise! Tout le brise!

SOPHIE

Tiens! Charlotte, crois-moi, ne reste pas ici,
viens chez nous...
nous saurons te faire oublier ton souci.
Le père a fait apprendre à tes enfants
de magnifiques compliments pour le Noël!

CHARLOTTE

Noël! Ah! cette lettre!
Si tu ne me vois reparaitre au jour fixé...
devant toi...ne m'accuse pas,
pleure-moi! pleure-moi!

SOPHIE
Alors! c'est convenu, tu viendras?
CHARLOTTE
Oui, peut-être...

SOPHIE
Non! non! certainement!

CHARLOTTE
Certainement!

SOPHIE
Bien vrai?

CHARLOTTE
Oui, j'irai! je te le promets, Mignonne!

SOPHIE
Tu viendras?

CHARLOTTE
Oui, j'irai...

SOPHIE
Tu viendras?

CHARLOTTE
Ah! reviens! que je t'embrasse encore!
Ah! mon courage m'abandonne! Seigneur! Seigneur!
Seigneur Dieu! Seigneur! J'ai suivi ta loi,
J'ai fait et veux faire toujours mon devoir,
en toi seul j'espère car bien rude est l'épreuve
et bien faible est mon coeur!
Seigneur Dieu! Seigneur Dieu! Seigneur!
Tu lis dans mon âme, hélas! tout la blesse!
hélas! tout la blesse et tout l'épouvante!
Prends pitié de moi, soutiens ma faiblesse!
Dieu bon!
Viens à mon secours! Etends ma prière!
Entends ma prière!
O Dieu bon! Dieu fort! ô Dieu bon! En toi seul j'espère!
Seigneur Dieu! Seigneur Dieu!
Ciel! Werther!

WERTHER
Oui! c'est moi! je reviens! et pourtant...
loin de vous... je n'ai pas laissé passer une heure...
un instant... sans dire:
que je meure plutôt que la revoir!
Puis... lorsque vint le jour que vous aviez fixé...
pour le retour... je suis parti!
Sur le seuil de la porte... je résistais encor... je voulais fuir!
Qu'importe d'ailleurs tout cela!

CHARLOTTE
Pourquoi cette parole amère? Pourquoi ne plus
revenir?
Quant ici chacun vous attendait... mon père...
les enfants!

WERTHER
Et vous? Vous aussi?

CHARLOTTE
Voyez! la maison est restée telle que vous
l'aviez quittée!
A la revoir ainsi
ne vous semble-t-il pas qu'elle s'est souvenue?
A la revoir ainsi

WERTHER
Oui, je vois... ici rien n'a changé...
que les coeurs! Toutes chose est encore à la place connue!

CHARLOTTE
Toute chose est encore à la place connue!

WERTHER
Voici le clavecin qui chantait mes bonheurs
Ou qui tressaillait de ma peine.
Alors que votre voix accompagnait la mienne!
Ces livres! sur qui tant de fois nous
avons incliné nos tête rapprochées!
Et ces armes... Un jour ma main les a touchées...
déjà l'étais impatient du long repos auquel
j'aspire!

CHARLOTTE
Et voici ces vers d'Ossian que vous aviez commencé de traduire...

WERTHER
Traduire! Ah! bien souvent mon rêve s'envola sur l'aile
de ces vers, et c'est toi, cher poète,
qui bien plutôt était mon interprète!
Toute mon âme est là!
Pourquoi me réveiller, ô souffle du printemps,
pourquoi me réveiller?
Sur mon front je sens tes caresses,
Et pourtant bien proche est le temps
Des orages et des tristesses!
Pourquoi me réveiller, ô souffle du printemps?
Demain dans le vallon viendra le voyageur
Se souvenant de ma gloire première...
Et ses yeux vainement chercheront ma splendeur,
Ils ne trouveront plus que deuil et que misère!
Hélas!
Pourquoi me réveiller, ô souffle du printemps!

CHARLOTTE
N'achevez pas! Hélas! ce désespoir...
ce deuil... on dirait... il me semble...

WERTHER
Ciel! Ai-je compris?
Ai-je compris?
Dans cette voix qui tremble, dans ces doux yeux remplis
de larmes n'est-ce pas un aveu que je lis?

CHARLOTTE
Ah! taisez-vous!

WERTHER
A quoi bon essayer de nous tromper encore...

CHARLOTTE
Je vous implore!

WERTHER
Va! nous mentionne tous deux en nous disant vainqueurs
de l'immortel amour qui tressaille en nos cœurs!

CHARLOTTE
Werther!

WERTHER
Ah! ce premier baiser, mon rêve et mon envie!
Bonheur tant espéré qu'aujourd'hui j'entrevois!
Il brûle sur ma lèvre encor inassouvie ce baiser...
ce baiser demandé pour la première fois!

CHARLOTTE
Ah! Ma raison s'égaré...

WERTHER
Tu m'aimes! tu m'aimes! tu m'aimes!

CHARLOTTE
...non! tout ce qui nous sépare peut-il être oublié?

WERTHER
Tu m'aimes!

CHARLOTTE
Pitié!

WERTHER
Il n'est plus de remords!

CHARLOTTE
Non!

WERTHER
Il n'est plus de tourments!

CHARLOTTE
Ah! pitié!

WERTHER
Hors de nous rien n'existe et tout le reste est vain!

CHARLOTTE
Ah! Seigneur! défendez-moi!

WERTHER
Mais l'amour seul est vrai,
Car c'est le mot divin!

CHARLOTTE
Défendez-moi, Seigneur, défendez-moi contre moi-même!
Défendez-moi, Seigneur, contre lui... défendez-moi!

WERTHER
Viens! je t'aime! il n'est plus de remords...
Car l'amour seul est vrai, c'est le mot, le mot divin!
Je t'aime! Je t'aime! je t'aime!

CHARLOTTE
Ah!
Ah!
Moi! moi!
dans ses bras!

WERTHER
Pardon!

CHARLOTTE
Non! Vous ne me verrez plus!

WERTHER
Charlotte!

CHARLOTTE
C'est vous, vous! que je fuis l'âme désespérée!
Adieu! adieu! pour la dernière fois!

WERTHER
Mais non... c'est impossible!
Ecoute-moi! Ma voix te rappelle!
Reviens!
Tu me seras sacrée! Reviens! Reviens!
Rien! pas un mot... elle se tait...
Soit! Adieu donc! Charlotte a dicté mon arrêt!
Prends le deuil, ô nature! Nature!
Ton fils, ton bien aimé, ton amant va mourir!
Emportant avec lui l'éternelle torture, ma tombe
peut s'ouvrir!

La Cenerentola, Gioachino Rossini

libretto Jacopo Ferretti

RAMIRO
Tutto è deserto. Amici?
Nessun risponde. In questa
simulata sembianza
le belle osserverò. Né viene alcuno?
Eppur mi diè speranza
il sapiente Alidoro,
che qui saggia e vezzosa,
degnà di mè trovar saprò la sposa.
Sposarsi, e non amar! Legge tiranna,
che nel fior de' miei giorni
alla difficil scelta mi condanna!
Cerchiam, vediamo.

CENERENTOLA
Una volta c'era... Ah! è fatta.

RAMIRO
Cos'è?

CENERENTOLA
Che batticuore!

RAMIRO
Forse un mostro son io!

CENERENTOLA
Sì... no, signore.

RAMIRO
(Un soave non so che
in quegli occhi scintillò.)

CENERENTOLA
(Io vorrei saper perché
il mio cor mi palpito.)

RAMIRO
(Le direi, ma non ardisco.)

CENERENTOLA
(Parlar voglio, e taccio intanto.)

CENERENTOLA E RAMIRO
(Una grazia, un certo incanto,
par che brilli su quel viso.
Quanto caro è quel sorriso,
scende all'alma, e fa sperar.)

RAMIRO
Del baron le figlie io chiedo.
Dove son? qui non le vedo.

CENERENTOLA
Stan di là nell'altre stanze.
Or verranno. (Addio speranze.)

RAMIRO
Ma, di grazia, voi chi siete?

CENERENTOLA
Io chi sono? Eh, non lo so.

RAMIRO
No 'l sapete?

CENERENTOLA
Quasi no.
Quel ch'è padre, non è padre...
onde poi le due sorelle...
era vedova mia madre...
ma fu madre ancor di quelle...
questo padre pien d'orgoglio...
(Sta a vedere che m'imbroglia.)
Deh! scusate, perdonate
alla mia semplicità.

RAMIRO
(Mi seduce, m'innamora
quella sua semplicità.)

CLORINDA E TISBE
Cenerentola, da me.

RAMIRO
Quante voci! che cos'è?

CENERENTOLA
A ponente ed a levante,
a scirocco e a tramontana,
non ho calma un solo istante,
tutto, tutto tocca a me.
Vengo, vengo: addio, signore.
(Ah! ci lascio proprio il core.
Questo cor più mio non è.)

RAMIRO
(Quell'accento, quel sembiante,
è una cosa sovrumana.
Io mi perdo in questo istante;
già più me non trovo in me.
Che innocenza! che candore!
Ah! m'invola proprio il core.
Questo cor più mio non è.)

Don Pasquale, Gaetano Donizetti libretto Gaetano Donizetti and Giovanni Ruffini

NORINA
E il dottor non si vede! Oh, che impazienza!
Del romanzetto ordito
a gabbar don Pasquale,
ond'ei toccommi in fretta,
poco o nulla ho capito, ed or l'aspetto...
La man d'Ernesto... io tremo.
Oh! me meschina!

MALATESTA
Buone nuove, Norina,
il nostro stratagemma...

NORINA
Me ne lavo le mani.

MALATESTA
Come? Che fu?

NORINA
Leggete.

MALATESTA
Mia Norina; vi scrivo
co' la morte nel cor. Lo farem vivo.
Don Pasquale aggirato
da quel furfante... Grazie!
...da quella faccia doppia del dottore,
sposa una sua sorella,
mi scaccia di sua casa,
mi disereda insomma. Amor m'impone
di rinunziare a voi.
Lascio Roma oggi stesso, e quanto prima
l'Europa. Addio. Siate felice. Questo
è l'ardente mio voto. Il vostro Ernesto.
Le solite pazzie!

NORINA
Ma s'egli parte!...

MALATESTA
Non partirà, v'accerto. In quattro salti
son da lui, della nostra
trama lo metto a parte, ed ei rimane,
e con tanto di cor.

NORINA
Ma questa trama
si può saper qual sia?

MALATESTA
A punire il nipote,
che opponsi alle sue voglie
Don Pasqual s'è deciso a prender moglie.

NORINA
Già me 'l diceste.

MALATESTA
Or ben, io suo dottore,
usando l'ascendente
che una felice cura
mi dié su lui ne lo sconsiglio, e invano.
Vistolo così fermo nel proposto,
cambio tattica, e tosto,
nell'interesse vostro, e in quel d'Ernesto,
mi pongo a secondarlo. Don Pasquale
sa ch'io tengo al convento una sorella,
vi fo passar per quella egli
non vi conosce e
vi presento
pria ch'altri mi prevenga;
vi vede e resta cotto.

NORINA
Va benissimo.

MALATESTA
Caldo caldo vi sposa. Ho prevenuto
Carlotto mio cugino
che farà da Notaro. Al resto poi

tocca pensare a voi.
Lo fate disperar. Il vecchio impazza,
l'abbiamo a discrezione...
Allor...

NORINA
Basta. Ho capito.

MALATESTA
Va benone.

NORINA
Pronta son; purch'io non manchi
all'amor del caro bene:
farò imbrogli, farò scene,
so ben io quel ch'ho da far.

MALATESTA
Voi sapete se d'Ernesto
sono amico, e ben gli voglio,
solo tende il nostro imbroglio
Don Pasquale a corbellar.

NORINA
Siamo intesi. Or prendo impegno.

MALATESTA
Io la parte ecco v'insegno.

NORINA
Mi volete fiera, o mesta?

MALATESTA
Ma la parte non è questa.

NORINA
Ho da pianger, da gridar?

MALATESTA
State un poco ad ascoltar.
Convien far la semplicetta.

NORINA
Posso in questo dar lezione.
Mi vergogno... son zitella.
Grazie, serva, signor sì.

MALATESTA
Brava, brava, bricconcella!
Va benissimo così.

NORINA
Collo torto.

MALATESTA
Bocca stretta.

NORINA
Mi vergogno.

MALATESTA
Oh, benedetta!

NORINA E MALATESTA
Pieno ho il cor d'ardimento.
A quel vecchio affé la testa
questa volta ha da girar.

NORINA
Già l'idea del gran cemento
mi raddoppia l'ardimento,
già pensando alla vendetta
mi comincio a vendicar.
Una voglia avara e cruda
i miei voti invan contrasta.
Io l'ho detto e tanto basta,
la saprò, la vo' spuntar.

MALATESTA
Poco pensa don Pasquale
che boccon di temporale
si prepari in questo punto
sul suo capo a rovinar.
Urla e fischia la bufera,
vedo il lampo, il tuono ascolto;
la saetta fra non molto
sentiremo ad iscoppiar.

BIOGRAPHY

MARCO PALADIN *conductor*

Marco Paladin had an early start in his career as a violinist, fulfilling an intense schedule of chamber music performances with various ensembles, including string orchestras, string trios, string quartets and piano quintets, both in Italy and abroad. In 1980, he began playing in the Orchestra of the Teatro La Fenice as an associate violinist. Winner of a competition in 1985, he continued his career as an orchestra teacher. He began conducting choral ensembles in the 90s before focusing on orchestral conducting. At Teatro La Fenice, he has conducted *Pinocchio* (2019), *Tosca* (2019), and on several occasions *La traviata* (2019, 2018, 2016), *Il barbiere di Siviglia* (2019, 2016), the Chamber Orchestra in Britten's *War Requiem* (2009, together to Bruno Bartoletti). Also in 2009, he conducted Pergolesi's *Stabat Mater* in the Sala dello Scrutinio of the Doge's Palace. Over the years he has performed various lyric and symphonic operas, including the same *La traviata*, *Rigoletto*, *Il barbiere di Siviglia*, *La bohème*, *Tosca*, *Carmen*, *Cavalleria rusticana*, *Das Tagebuch der Anne Frank* (2012, Italian premiere), and Scriabin's *Prometheus: The Poem of Fire*. He has conducted numerous opera galas including a World Opera Stars Gala at the Mikhailovsky Theatre in St Petersburg with the soloists Ferruccio Furlanetto and Maria Guleghina. He currently holds the role of stage music conductor at the Teatro La Fenice.

MARIE LAMBERT-LE BIHAN *stage director*

Marie Lambert grew up in Paris and in England. She read literature in Paris and Bologna and trained at La Scala. She staged a critically acclaimed production of Leoncavallo's *Zazà* (Opera Holland Park). She was the associate director on *Madama Butterfly* (La Monnaie) and *La Cenerentola* (Paris). She revived *La Traviata* (WNO, Liceu, Madrid, Scottish Opera), *La Clemenza di Tito* (Toulouse, Marseille, Chicago), *Die Meistersinger von Nürnberg* (Chicago, San Francisco), *Carmen* (Glyndebourne, Gothenburg) and *Andrea Chénier* (Liceu, ROH). Marie translated Offenbach's *Vent du Soir* into Italian for the Maggio Musicale. She is the dramaturg of the *Entropy* project (music by Dopplereffekt). She collaborated with artist Hee-Won Lee on her VR film *Rain*. She directed *Le bourgeois Gentilhomme* (Teatro Litta, Milan) and *La Voix humaine* (Buxton Festival, nomination Manchester Theatre Awards). She has collaborated extensively with Piero Faggioni and David McVicar, as well as having worked at the ROH, Glyndebourne, Châtelet, la Scala, Wiener Staatsoper, Maggio Musicale Fiorentino, Théâtre des Champs-Élysées, Festival d'Aix, Opéra du Rhin, Lille, Dijon, Torino, Parma, Ravenna Festival, Bari, Naples, Palermo, Genoa, Bologna, Montepulciano, Tokyo). In development: *La Damnation de Faust*, *Der fliegende Holländer*, a VR film on Donizetti; revivals of *Carmen* (Gothenburg), *La Clemenza di Tito* (Liceu), *La Traviata* (Seville, Liceu).



MARCO PALADIN



MARIE LAMBERT-LE BIHAN

ARTISTS OF THE MASCARADE OPERA STUDIO

FLORIANA CICIO *soprano*

Born in Palermo in 1998, since 2011 she has been studying opera singing with Elizabeth Smith. In 2020 she is Clorinda in *Cenerentola* by G. Rossini at the Teatro Comunale in Modena. In 2019 she debuts the role of Ocsana / Zarina in *La notte di Natale* by A. Cara at the world premiere at the Opera Giocosa in Savona and Pavarotti in Modena. She is the winner of several International Opera Competitions (Archimede of Syracuse, Benvenuto Franci of Pienza, A. Belli of Spoleto, Magda Olivero, Angelo Loforese, Etta and Paolo Limiti of Milan, Lirica sul Tevere di Orte, Fausto Ricci of Viterbo and others). Floriana made her debut with the Sicilian Symphonic Orchestra Foundation with Lieder Op. 84 from Egmont by Beethoven with Maestro Aldo Ceccato and the roles of Serpina in *La serva padrona*, Countess of Ceprano in *Rigoletto*. In 2019 she attended the Higher Specialization Course for opera singers at the “Luciano Pavarotti” Municipal Theater in Modena, participating in various productions and in the final concert-event where she was awarded as the most deserving student of the course and scholarship winner; in May she made her debut in G. Rossini's *Stabat Mater* with the Europe Philharmonic Orchestra in Todi conducted by Maestro Ezio Bosso. She is a graduate of the DAMS faculty of Palermo.

ALEXANDRIA WREGGELSWORTH *soprano*

American Soprano Alexandria Wreggelsworth recently received an Artist Diploma from the Guildhall School of Music and Drama (GSMD) and is now at the Mascarade Opera Studio in Florence. Most recently, Alexandria has performed roles such as Nella in *Gianni Schicchi* (Lunchbreak Opera); Euridice in Gluck's *Orfeo ed Euridice* (Oxford Opera Society); Tatyana in *Eugene Onegin* (The People's Opera and Oxford Alternative Orchestra). Other performances include Mimi in *La bohème* (Cyprus Opera Studio); the soprano soloist in Verdi's *Requiem* (London Dockland Singers); and the title role in *Suor Angelica* (Lunchbreak Opera in London and Love to Sing Opera in Provence). Alexandria has also performed in several concerts, including an array of song recitals at GSMD, the Barbican Centre, Oxford University, Song in the City and the St Marylebone Festival.

GABRIELĖ KUPŠYTĖ *mezzosoprano*

Lithuanian mezzo-soprano Gabrielė Kupšytė is currently a Studio Artist at the Mascarade Opera Studio in Florence. She holds an Advanced Diploma in Opera from the Royal Academy of Music, London (RAM) where she studied with Elizabeth Ritchie and Jonathan Papp, before which she graduated with honours in Vocal Studies from the Lithuanian Academy of Music and Theatre (LMTA). She is extremely grateful for the continued generosity of the Carr-Gregory Trust Scholarship. Gabrielė has won numerous national awards in her home country and abroad, including winning the Isabel Jay Memorial Prize competition (RAM) and the CLC Music Section Student award (City of London). Recent operatic performances include: Veronique in Bizet's opera *Le docteur Miracle* in Opéra de Chambre de Genève, Switzerland, *Cenerentola* (New Generation Festival); the title role in Massenet's *Chérubin* (Royal Academy Opera), Prince Athamas in *Semele* (Royal Academy Opera), The Dog in *The Cunning Little Vixen* (Royal Academy Opera), and La chatte / Lécureuil in *L'enfant et les sortilèges* (Royal Academy Opera), Alice in *Falstaff* (Lithuanian National Philharmonic) and Tatyana in *Eugene Onegin* (Lithuanian Music and Theatre Academy). Gabrielė attended the Georg Solti Accademia in 2019, where she worked with Roberto Frontali, Barbara Frittoli and Richard Bonyng. She was subsequently selected to sing for the Solti

répétiteur course, during which she worked with James Vaughan from La Scala, Milan. She will also perform in the final round of the Concorso Lirico Internazionale Ottavio Ziino in June at the Palladium Theatre in Rome. Gabrielė is also an avid interpreter of song, and performs regularly with her duo partner, Henry Websdale. The duo have been accepted to compete in the newly established Görlitz Lied Competition later this year.

POLIXENI TZIOUVARAS *mezzosoprano*

Greek-American mezzo-soprano Polixeni (Xeni) Tziouvaras is from Santa Barbara, California. She is 25 years old and after completing her graduate studies at the Manhattan School of Music, was selected to join the Mascarade Opera Studio in Florence for the 2020/21 academic year. Recent credits include Hermia in *A Midsummer Night's Dream* at the Chautauqua Institute, Ralph Vaughn Williams' *Serenade to Music* at Carnegie Hall, and Signora Guidotti in *I due timidi*, Tisbe in *La Cenerentola*, Dorabella in *Così fan tutte*, Nerone in *L'incoronazione di Poppea* all at the Manhattan School of Music. Xeni has received many awards, most recently the Meche Kroop Encouragement Award (George London Foundation, 2019) and the Richard F. Gold Career Grant (Shoshana Foundation, 2019). She was a semi-finalist in the Eleanor McCullum Competition (Houston Grand Opera, 2020) and a finalist in the 2019 Mildred Miller Voice Competition. This July, Ms. Tziouvaras will participate in the Solti Accademia in Castiglione della Pescaia.

LAUREN YOUNG *mezzosoprano*

Scottish mezzo soprano Lauren Young is a Mascarade Opera Studio Artist for the 2020/2021 season. She is a graduate of the Royal Conservatoire of Scotland's Alexander Gibson Opera School (RCS).

Lauren is a recipient of an Independent Opera Voice Scholarship and Fellowship. She was the winner of the Clonter Opera Prize and the Joanhina Trust Award in 2020 and runner up in the Ye Cronies Opera Award 2019 and 2020. A keen recitalist, Lauren enjoys a close collaborative relationship with pianist José Javier Ucendo, whom with she was a finalist in the Oxford Lieder Young Artist Platform 2020, Leeds Lieder Young Artists 2020 and won the Elgar-Spedding Memorial Lieder Prize at RCS. Operatic experience includes Baba The Turk *The Rake's Progress*, Angelina *La Cenerentola* (British Youth Opera); Erste Mägde *Elektra*, Flosshilde *Das Rheingold* (Edinburgh Players Opera Group); Lucretia *The Rape of Lucretia*, Zita *Gianni Schicchi*, Sorceress *Dido and Aeneas*, Jade Boucher *Dead Man Walking* (UK Staged Premiere), La Prieure *Dialogues des Carmélites*; Cherubino *Le nozze di Figaro* (RCS). Upcoming engagements include covering with the English National Opera in their 2021/2022 season. Concert highlights having included Duruflé *Requiem*, Bach *B Minor Mass* and St. John *Passion*, Rossini *Petite Messe Solennelle* and Pergolesi *Stabat Mater*. She made her Wigmore Hall debut in October 2020 as part of the Independent Opera Scholar's Recital. Upcoming engagements include singing the alto solos in Handel's *Messiah* at her Cadogan Hall debut in April 2022. Lauren has participated in masterclasses with renowned artists such as Dame Sarah Connolly, Sir Thomas Allen, Mariella Devia, Susan Bullock, Karen Cargill and Andrea Baker.

XAVIER HETHERINGTON *tenore*

After receiving a first in Classics from St John's College, Cambridge, British tenor Xavier Hetherington did his Master's degree at the Royal College of Music as Their Serene Highnesses Dr Prince Donatus and Princess Heidi Von Hohenzollern scholar. He graduated in 2020 with distinction and is now a Studio Artist at the Mascarade Opera Studio in Florence, Italy, thanks to the generous support of the King-Farlow Trust, Mr and Mrs Anthony Bolton, Mr John Rae and Mr Simon Groves. Xavier has sung in halls such as St John's Smith Square and Wigmore Hall and worked with conductors such as Dame Jane Glover, Robin Ticciati, John Lubbock, Rafael Payare, and Stephen Barlow. His recent opera engagements include Orfeo in Monteverdi's *L'Orfeo* at the Minack Theatre Cornwall, Torquemada in the RCM's production of Ravel's *L'heure Espagnole* and the Glyndebourne chorus. In September 2021 Xavier will join the Centre de Perfeccionament del Palau de les Arts Reina Sofia in Valencia, Spain.

ÁNGEL VARGAS *tenore*

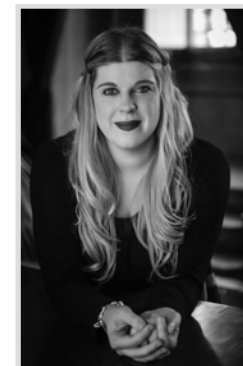
Puerto-Rican tenor Ángel Vargas graduated with a master's degree from Rice University. He recently placed as a finalist in the Houston Grand Opera's Eleanor McCollum Competition winning the Ana María Martínez Encouragement Award, and obtained the second place in the Zarzuela, Voz y Olé Competition in Latin America, Vargas also completed his second season with Opera Theatre of Saint Louis as a Gerdine Young Artist. In his first two seasons with the company, Ángel sang in the world première of Huang Ruo's *An American Soldier* and has covered roles such as the Duca di Mantua in their production of *Rigoletto*. For the 2019-2020 season, Vargas performed with The Dallas Opera participating in collaboration with Opera For Peace in their Linda Hart Institute's final gala. As a fellowship recipient at the Aspen Music Festival, he sang Spallanzani in *Les Contes d'Hoffmann* and covered the title role. Ángel was a winner of the Metropolitan Opera National Council Auditions (Puerto Rico District) and a finalist at the Gulf Coast Regionals. Ángel is now a member of the Mascarade Opera Studio in Florence for the academic year 2020/21.

PAWEŁ TROJAK *baritono*

Polish baritone Paweł Trojak was born in 1994. He is currently a Studio Artist at the Mascarade Opera Studio having graduated from the Fryderyk Chopin Music University in Warsaw, where he studied with Jadwiga Rappé. He is also a member of the Opera Academy at the National Opera – The Grand Theatre in Warsaw. He is a laureate of over 20 vocal competitions, including the first prize at the 2019 International Antonina Campi Vocal Competition, the first prize at the 2018 Bell'Arte Competition. He is a scholar of the Polish Ministry of Culture, Hans and Eugenia Jütting Foundation and the Jerzy Semkow Foundation. Paweł made his Polish National Opera debut in April 2017 as Jonek in Jan Stefani's *The Supposed Miracle or Kracovians and Highlanders*. In June 2018 he returned to sing Le Dancaire in *Carmen*. In 2018, he participated in the Young Singers Project of the Salzburg Festival where he made his debut as the Second Nazarene in *Salome*. In June 2019 he sang Papageno in *Die Zauberflöte* at the Warsaw Chamber Opera. Among the many orchestras with which Paweł has worked are the Vienna Philharmonic, the SWR Symphony Orchestra and the National Symphony Orchestra of Polish Radio.



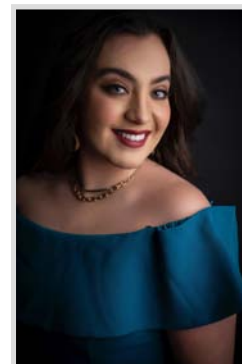
FLORIANA CICIO



ALEXANDRIA WREGGELSWORTH



GABRIELE KUPŠYTĖ



POLIXENI TZIOUVARAS



LAUREN YOUNG



XAVIER HETHERINGTON



ÁNGEL VARGAS



PAWEŁ TROJAK

ORCHESTRA DEL TEATRO LA FENICE

Violini primi Roberto Baraldi ♦, Fulvio Furlanut, Mauro Chirico, Andrea Crosara, Elisabetta Merlo, Margherita Miramonti, Anna Trentin, Maria Grazia Zohar
Violini secondi Gianaldo Tatone •, Samuel Angeletti Ciaramicoli, Nicola Fregonese, Chiaki Kanda, Maddalena Main, Luca Minardi, Elizaveta Rotari
Viole Petr Pavlov •, *nnp**, Maria Cristina Arlotti, Anna Mencarelli, Davide Toso
Violoncelli Francesco Ferrarini • ♦, Marco Trentin, Enrico Graziani
Contrabbassi Stefano Pratissoli •, Walter Garosi
Ottavino Franco Massaglia
Flauti Mattia Petrilli • ♦, Luca Clementi
Oboi Elisa Metus • ♦, Marco Spada ♦
Corno inglese Erika Rampin ♦
Clarinetti Simone Simonelli •, Federico Ranzato, Claudio Tassinari
Sassofono contralto Marco Gerboni ♦
Fagotti Sarah Ruiz Song • ♦, Fabio Grandesso
Corni Andrea Corsini •, Loris Antiga, Adelia Colombo, Stefano Fabris
Trombe Piergiuseppe Doldi •, Eleonora Zanella, Luca Del Ben ♦
Tromboni Giuseppe Mendola •, Federico Garato
Tromboni bassi Athos Castellan
Basso tuba Alberto Azzolini
Timpani Barbara Tomasin •
Percussioni Paolo Bertoldo, Claudio Cavallini
Arpa Alessia Luise • ♦
Cembalo Roberta Ferrari ♦

direttore musicale di palcoscenico Marco Paladin; *direttore dell'allestimento scenico* Massimo Checchetto; *direttore di scena e di palcoscenico* Lorenzo Zanoni; *maestri di palcoscenico* Maria Cristina Vavolo, Raffaele Centurioni, Roberta Paroletti; *capo macchinista* Andrea Muzzati; *capo elettricista* Fabio Baretin; *capo audiovisivi* Alessandro Ballarin; *capo sartoria e vestizione* Emma Bevilacqua; *responsabile dell'atelier costumi* Carlos Tieppo; *capo attrezzista* Roberto Fiori; *responsabile della falegnameria* Paolo De Marchi

♦ primo violino di spalla

• prime parti
♦ a termine

nnp nominativo non pubblicato per mancato consenso

FONDAZIONE MASCARADE OPERA

The Mascarade Opera Foundation is a not-for-profit organisation based in Florence that receives no regular public funding and relies upon the generous support of philanthropists, corporate organisations, trusts and foundations. The Foundation's activities are innovative and international in their scope. The charity's primary focus is the Mascarade Opera Studio in Florence, Italy, a 10-month training course in opera that nurtures 10 exceptionally talented young artists during the early stages of their careers. Mascarade provides fully-funded tuition scholarships to 8 singers and 2 répétiteurs each year. The Foundation also produces a concert series, working with a variety of artists and organisations, a community arts programme, and an international network of performance venues and touring platforms which serve to support and promote emerging artists. By making a donation to the Foundation or becoming one of our valued sponsors, you are helping us to support emerging musical talents from across the world, ensuring that they are able to fulfil their potential and have healthy sustainable careers. Further details about how to make a donation or become a sponsor are available on our website: www.mascaradeoperastudio.it/support

MASCARADE OPERA STUDIO

We at the Mascarade Opera Studio prepare our studio artists for a career in a profession which has undergone a number of significant changes; significant changes requiring performers to have higher levels of resilience as well as a number of additional, non-traditional skill sets. We believe that the quality of our training and performance provision will enable our studio artists to excel in meeting the complex challenges facing young professionals as they seek employment in an industry severely affected by the Covid-19 crisis. The Mascarade Opera Studio programme is a 10-month high-ability training programme in opera designed to support singers and répétiteurs of exceptional talent at the initial stages of their careers. It includes extensive career management, enhanced performance skills training for opera provided by expert coaches, vocal consultants, performance specialists and invited master teachers, alongside orchestral showcases and a variety of carefully chosen performance opportunities. The Mascarade Opera Studio offers tuition scholarships so that its artists can study free of charge, and is run by Director Dr Ralph Strehle alongside Head of Music Julia Lynch.



DR RALPH STREHLE *director*

Dr Ralph Strehle is the Director of the Mascarade Opera Studio and Head of Education for the Mascarade Opera Foundation. Ralph is a world leading expert on peak-performance psychology and was formerly the Associate Head of Vocal Performance at the Royal Conservatoire of Scotland. Ralph works frequently as a guest performance coach and lecturer at institutions across Europe, such as: the National Opera Studio, the Norwegian Academy of Music, the Hamburg International Opera Studio, the New Generation Festival, the Rostov State Rachmaninov Conservatoire. Ralph's work has been the subject of articles in Opera Now, Classical Music Magazine and many other publications. Ralph's experience and expertise in quality assurance and educational management, in particular implementing and monitoring strategies and structures for the artistic and professional development of singers, equips him with a wide and unique skill set. His areas of expertise include effective practice techniques, performance profiling, audition and competition preparation, the design of individual psychological skills training programmes for musicians and peak performance workshops. During his time at the Royal Conservatoire of Scotland he led the institution's European Championship 2018 involvement, creating cultural and artistic collaborations between the UdK Berlin, the National Youth Orchestra of Scotland and the conservatoire. He is currently writing his second PhD in the field of music psychology measuring and comparing motivation of music students in a variety of performance contexts.

JULIA LYNCH *head of music*

Born in Dublin and raised in Aberdeen, Julia began piano lessons at the age of four, studying with Denis Matthews and David Parkhouse at the North East Scotland Music School. In 1982, Julia won a scholarship to study piano at the RSAMD in Glasgow with Laurence Glover. Whilst a student at the academy, she won all the available prizes for piano solo, accompaniment and chamber music. Having gained her BA and completed a year of postgraduate study, Julia joined the staff of the academy as vocal coach, a post she still holds. Julia is one of the busiest accompanists in the UK, appearing in recital with many distinguished artists. Concerts have taken her all over the world, with recitals in London, Tokyo and Geneva, as well as appearances at the BBC Proms, the Edinburgh International Festival and Cardiff Singer of the World. She appears as orchestra pianist with the BBC SSO, the RSNO and SCO, and broadcasts and records regularly. Before becoming Head of Music at the New Generation Festival and Mascarade Opera Studio, Julia was music assistant to Eberhard Friedrich at the Bayreuther Festspiele in Germany.

KRISTINA YORGOVA

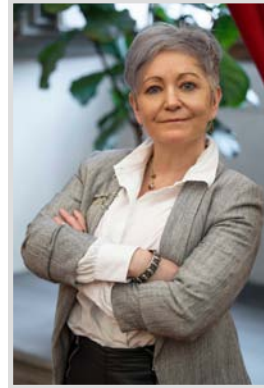
Kristina Yorgova graduated with a Bachelor and Master's degree from the Royal Conservatoire of Scotland as a solo pianist under the tutelage of Petras Geniusas and Fali Pavri. She was a finalist in the 2018 Stasys Vainiunas International Piano Competition in Vilnius, Lithuania. She has performed with the Lithuanian Chamber orchestra, RCS symphony orchestra and with the orchestras of Stara Zagora and Vidin in Bulgaria. Kristina Yorgova is a collaborative pianist and répétiteur, currently at the Mascarade Opera Studio in Florence, Italy. Most recently she worked at the New Generation Festival as a répétiteur on the production of *La Cenerentola* by Rossini. Kristina worked for the Vocal Studies department at the Royal Conservatoire of Scotland in 2020, coaching singers at Bachelor and Master's level, as well as recording final recital accompaniments. As an accompanist she played for vocal master classes at the RCS and worked closely together with Head of Coaching Julia Lynch in German lieder classes. Kristina has worked as an orchestral pianist, freelancing with the BBC SSO since March 2019. Projects included the *10 pieces project* (Reich), Stravinsky's *Firebird*, as well as Ligeti's *Mysteries of the Macabre*. She has also worked as a freelancer for Scottish Opera, accompanying auditions in 2020. Her first collaborative duo was with award-winning mezzo-soprano Svetlina Stoyanova. Svetlina and Kristina made their debut together in the Usher Hall, Edinburgh. Kristina has played recitals in venues in Bulgaria, Belgium, France, Germany, Lithuania, Norway, Russia and the United Kingdom.

HENRY WEBSDALE

Henry Websdale is a répétiteur, conductor and organist living in Florence. He is currently a Studio Artist répétiteur at the Mascarade Opera Studio. He graduated with a double first-class degree in music from the University of Cambridge, and then worked as a répétiteur fellow at the Royal Academy of Music. Earlier this year he was a répétiteur at Glyndebourne for a new production of *Kát'a Kabanová* (Janáček) with Robin Ticciati and Damiano Michieletto. In the summer of 2020, he was a répétiteur and assistant conductor for The ReGeneration Festival's production of *La Cenerentola* (Rossini) in Florence, after which he participated in the prestigious Solti-Peretti répétiteur course in Venice. During his time at Cambridge, Henry was the senior organ scholar at King's College, where he accompanied the college choir live on radio for the annual service of *Nine Lessons and Carols*, as well as on BBC Television for *Carols from King's* and *Easter from King's*. Henry has appeared in concerts at the Sydney Opera House, Royal Albert Hall, Royal Festival Hall, Bridgewater Hall, Birmingham Symphony Hall, Concertgebouw Amsterdam, Seattle Symphony, Mormon Tabernacle in Salt Lake City, Washington National Cathedral, and many other venues across the world. During his time with King's College Choir he played with the Philharmonia Orchestra, the Britten Sinfonia, the BBC Concert Orchestra (live on Radio 3), the Academy of Ancient Music and the BBC Singers (also live on Radio 3).



DR RALPH STREHLE



JULIA LYNCH



HENRY WEBSDALE



KRISTINA YORGOVA