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# PREFACE

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

To sing is to inhabit a dream  
 world's most beautiful poet  
 and others the deepest  
 watermark of your life  
 when the concert is  
 future way of life  
 take us out  
 us back to  
 ourselves  
 new  
 new knowledge will

## ACKNOWLEDGEMENTS

Many thanks to all those who have encouraged the undertaking of this ample book project – the repertoire volumes for young voices in particular. Thanks to loyal friends and colleagues, both in many parts of the world, and in particular at the Norwegian Academy

Thanks to my continued readers Gjertrud Pedersen, history at NMH, journalist at the Storm-Mathisen guitar at NMH and valuab' Peter Tornquist, Dar' ,ector of the Arne arch and Otto Christian for encouragement and Library and its fantastic competence and service. Thanks ans Musikförlag in Stockholm, who ny anthology series for young voices on; special thanks go to CEO Gunnar Marketing Director Karin Ekedahl, music editor Anders Annerholm, translators Ingrid ad Robert Carroll, and phonetician Lena Eriksson all their help during the process. It felt good to be able to lean on genuine professionalism.

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

May 17, 2017

Barbro Marklund

Professor of Singing at Norwegian Academy of Music

Honorary Professor at Latvian Academy of Music

# PHONETICS

JOHANN SEBASTIAN BACH

**NUN KOMM, DER HEIDEN HEILAND** BWV 61*Öffne dich, mein ganzes Herze*Soprano solo, 5<sup>th</sup> mov.**COMPOSER**

When he was only ten, Johann Sebastian Bach (1685–1750) was left an orphan and went to live in his elder brother Johann Christoph Bach's household in Ohrdruf. There, he received instruction in piano and organ. As a choir boy in Lüneburg, he learned a great deal from Georg Böhm (1661–1733), composer and organist. Bach became a virtuoso organ player and was first employed as organist in Arnstadt, Mühlhausen, Weimar and Cöthen. In 1723, he was appointed musical director at the Church of St. Thomas in Leipzig, where he was astonishingly productive: composing more than 250 cantatas, the *St. John Passion*, the *St. Mathew Passion*, the *Mass in B minor*, the *Christmas oratorio*, the *Easter oratorio*, three different *Magnificat*, the *Goldberg variations*, *Die Kunst der Fuge*, etc. Two of his seven children went on to compose as well, Wilhelm Friedemann and Philipp Emanuel. Bach is the unparalleled musician of the late Baroque period. Richard Wagner said that “Bach's music is superior and the most perfect miracle of all music”. Bach is also known as the “Evangelist”\*, after the four Evangelists of the New Testament: Matthew, Mark, Luke

**BACKGROUND**

The words used in this

Movements 2, 3, and

Neumeister (1671–

five of Bach's can

was written in

of the L

mover

The

**WORLD PREMIÈRE**

December 2, 1714, in Weimar.

**THE CANTATA**

No. 61 *Nun kommt der*

the first of Advent, w

year. It consists of

and solos for

inviting and

was also c

lovely

152

v

ch

sages

joyful,

cata No. 36

and features a

tas 28, 132, and

when it comes to the

can also be performed

The bass soloist is built around the words of Revelation 3:20: “See, I stand at the door and knock; if anyone will hear my voice and open the door, I shall go in and have supper with them and they shall be with me”. The A portion of the soprano solo is in 3/4 time in G major, repeating the same words as the melody gradually builds up to further enhance the words before changing tempo. The final jubilant line “O wie selig” is repeated six times before the da capo\*. This beautiful soprano solo can be sung at any time throughout the liturgical year, since the words are a general invitation to open one's heart to Jesus and the joy this will bring.

Öffne des Herze, Jesus kömmt und ziehet ein. Bin ich gleich nur Staub und Erde, will er mich doch nicht anteszen 'hertse 'je:zus köemt unt 'tsi:et am bin iç glaiç nur: stau: unt 'e:rdē vil: e:r miç dōx niçt  
heart, Jesus comes and enters within. Though I am only dust and earth, he does not want to

, seine Lust an mir zu sehn, dass ich seine Wohnung werde. O wie selig, o wie selig werd' ich sein!  
'zame lust an mi:r tsu ze:n das: iç 'zame 'vo:nun 've:rde o: vi: 'ze:līç o: vi: 'ze:līç ve:rt iç zam  
me, but to see his joy in me, so that I become his dwelling. Oh, how blessed I shall be!

**GO ON**

Soprano solos in BMV 1, 10, 11, 14, 17–19, 21, 25, 28–32, 36, 39, 41, 43, 44, 47, 49, 51 (*Jauchzet Gott*), 52, 57, 58 (many of these include other solo instruments such as violin, recorder, trumpet, oboe and oboe d'amore).

# Öffne dich, mein ganzes Herze



Johann Sebastian Bach  
Nun komm, der Heiden Heiland (1714)

G/B C D C D7/F# G Am/C D Em Am Dm/F G7/B C D7/A G/B

(solo)

SOPRANO

Öff-ne dich, mein gan - zes

Am/C D G G/B C D C D7/F# Am Dm/F G7/B

dich, mein gan - zes Her - ze,

C D7/A G/P C D C D7/F# G Am/C D

us kömmt und zie - het ein, Je - sus kömmt und zie - het

G Am/C D Em D7/A G D G A Em D/F# A/G G D/F# G6 A7

ein.

D D/F# G A G/B A/C# D G6 A G/B Em Am/C D/F# G A7/E D'

Öff-ne dich, öff-ne dich, ze,

G6 A A7 D C/E D/F# G G' D7

Je - sus. - het ein, Je - sus kömmt und zie -

G Am/C D7/A G/B Am/C G/D C/E G/B G C

ein.

Fine

G/D D7 G G/B C D C D7/F# G Am/C D Em Am Dm/F G7/B C D7/A G/B

SEYMOUR BARAB

**ONLY A MIRACLE***The shepherds came from all around*

Sylphinia's aria

**COMPOSER**

The American composer Seymour Barab (1921–2014) was of Polish descent. Born into a musical family, he was already hired as church musician by the age of 13, and a year later he had also learned to play the cello. Barab became an excellent cellist, contracted by the best symphonic orchestras in the United States. A lifelong champion of contemporary music, he played in several prominent string quartets and toured extensively abroad. He composed 125 songs and over 30 operas, four of which in the genre he called “opera-oratorios”. 25 of his operas, aimed at children and young adults, were one-act operas and he wrote many of the humorous librettos himself. By the age of 30 his composing really took off, in particular through his art songs.

**LIBRETTO**

Seymour Barab.

**WORLD PREMIÈRE**

December 1, 1983, Illinois University of  
Urbana.

**VOICE FACH**

Lyric soprano, moderately ♪

**TEXT**

The shepherds  
ðə 'ʃepədz

words of  
wɜːdɜː

and thus the three Wise Men were led, the star had stopped right over head.  
ænd ðəs ðə θriː waɪz men wɜː led ðə stɑː hæd stɒpt ɹaɪt 'oʊvə hed

they done, they beheld God's Son. They worshipped Him, this newborn Child, who gazed at them  
ʒɜːni dʌn ðei bi'held ɡɒdz sʌn ðei 'wɜːʃɪpt hɪm ðɪs 'nuɔːnbɔːn tʃaɪld huː geɪzd æt ðem

that humble manger now is blessed, for there the Child and Mary rest; one day He'll grow to be a King,  
ðæt 'hʌmbl 'meɪndʒə naʊ ɪz blest fɔː ðeə ðə tʃaɪld ænd 'meɪ rest wʌn deɪ hiːl ɡrəʊ tu biː ə kɪŋ

and the world will sing. It is a miracle, for joy will reign in the world again.  
ænd ðə wɜːld wɪl sɪŋ ɪt ɪz ə 'mɪrəkl̩ fɔː dʒɔɪ wɪl ɹeɪn ɪn ðə wɜːld ə'geɪn

**JOHN**

1<sup>st</sup> Knitter's and 2<sup>nd</sup> Knitter's arias, *A Game of Chance*; title role's arias, *Little Red Riding Hood*.

Other operas by Barab: *Chanticleer*, *Not a Spanish Kiss*, *Who am I?*, *The Maker of Illusions*, *Snow White and the Seven Dwarfs*, *Sleeping Beauty*, *Cinderella*, *How Far to Bethlehem*, *Father of the Child*, *Little Stories in Tomorrow's Papers*, *The Toy Shop*, *I Can't Stand Wagner*, *Out the window*, *A piece of string*, *Mortals*, *Phillip Marshall*.

**THE OPERA-ORATORIO**

A modern Christmas oratorio, with characters and events. The characters are figures, but as a whole, the oratorio is on the Bible. 50 minutes for a full orchestra.

**SYNOPSIS**

The setting is Bethlehem, a few days before Christmas. The High Priest is furious that the High Priest without revealing the High Priest and offers a reward to the High Priest. The innkeeper who the innkeeper who also starts looking for the High Priest. The High Priest's slave girl, Sylphinia, the High Priest's stables behind his own home. The High Priest's wife to the miracle she has witnessed, the High Priest's whereabouts of the babe to the High Priest's. By the time the soldiers track the High Priest, the Holy Family has already fled to Egypt.

# The shepherds came from all around



Seymour Barab  
Only a Miracle (1985)

Lento assai

SYLPHINIA

The shep-herds came from all a-round to kneel

F6 F9 F6 F9 F6 F9 F6 F9

*p*

hal-lowed ground. Un-earth-ly voic - es from a-bove and love.

F6 D Cm/E♭ D Cm/E♭ D G/F

It was it was a mir - a - cle, and just ere

E7 E/G# D/F# Cmaj7 F

the Child was born. An eve-ning star shone

E/C Am/C B♭ C/B♭ F6 F9

clear and bright, it slow - ly sailed the sea of night, and thus the three Wis

F6 F9 F6 F9 F6 D Cm/E $\flat$  D

Men were led, the star had stopped right o - ver h a

Cm/E $\flat$  D G/D C/E D7/F $\sharp$  G D/F $\sharp$  E

mir - a - cle, it wa<sup>r</sup> y done, they be-held God's Son. They

Dm G Bm7 $\flat$ 5 E/C Am/C

and Him, this new-born Child, who gazed at them and gent-ly smiled.

G Cm Bm D7 Gm Cm/G

BENJAMIN BRITTEN

**A MIDSUMMER NIGHT'S DREAM***Be kind and courteous*

Titania's aria Act II

**COMPOSER**

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

**LIBRETTO**

Benjamin Britten and Peter Pears, based on Shakespeare.

**WORLD PREMIÈRE**

June 11, 1960, at Jubilee Hall, Norwich

**VOICE FACH**

Lyric coloratura.

**THE OPERA**

This humorous piece plays out at night. The combination of beautiful night, woodlands, hot weather, a magical atmosphere, and supernatural.

**SYNOPSIS**

It is twilight in Athens. Tytania, Queen of the Fairies, is harassing her husband, Demetrius, with the intention of making him fall in love with the first person who comes to Tytania's eyes; this person is Bottom, their leader, into that of a play in the woods at night. Annoyed when a group of fairies catches sight of this, she catches sight of this person instantly in love. In this aria, she tells the fairies, to honour Bottom with fruit and flowers. By Act 3, Oberon has had enough and releases Bottom from the spell and the couple are reunited.

**TEXT**

Be kind and courteous to all the creatures  
 man, Hop in his walks and gambol in his eyes, Feed him with apricocks,  
 grapes, green figs, and mulberries, and mulberries. The honeybags steal  
 and for nighttapers crop their waxen thighs, and light them at the fiery glowworm's eyes.  
 to bed, and to arise, arise, arise.

**SON**

Tytania's aria in Act 1; Miss Wordsworth's arias, *Albert Herring*; Rowan's and Juliet's arias, *The little sweep*; Tiny's song, *Paul Bunyan*. Song cycles\* for high voices: *Les Illuminations*, *Four Burns Songs*, *Quatre Chansons Françaises*, *The Poet's Echo*.

# Be kind and courteous



Gracefully (♩. = 60)

Benjamin Britten  
A Midsummer Night's Dream (1960) Act II

TYTANIA *p*

Be kind and cour - teous to this gen

*pp*

Hop in his pol in his

Feed him with a - pri-cocks, and dew - ber-ries,

*marked* *pp*

with pur - ple grapes, green figs, and

mul - ber-ries, and

steal from the

- ble bees, And for night - ta - pers crop their

The musical score is written for Soprano and Piano. The Soprano part is on a single staff, and the Piano part is on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo is marked 'Allegretto' (A). The score is divided into four systems. The first system contains the lyrics 'with pur - ple grapes, green figs, and'. The second system contains 'mul - ber-ries, and'. The third system contains 'steal from the'. The fourth system contains '- ble bees, And for night - ta - pers crop their'. The Piano accompaniment features various textures, including arpeggiated figures, block chords, and moving lines. Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo). The score ends with a double bar line and repeat signs.

## WALDEMAR THRANE

## FJELDEVENTYRET

## Kom kjyra, kom kjyra mi

Aagot's aria Act I

## COMPOSER

The virtuoso violinist, composer and conductor Waldemar Thrane (1790–1828) was a pioneer in Norwegian music. He came from a musical family that actively worked to develop the music scene in Christiania, as Oslo was called at this time. Concerts were regularly held at his home. Following studies in Paris, 1817–1818, Thrane was appointed conductor for both the music society Det musicalske Lyceum and Christiania Theatre. Among his many efforts were the first Norwegian opera, the Singspiel\* *Fjeldeventyret* 1825 in folk-music style. A film version of the opera was made in 1927.

## LIBRETTO

The Norwegian poet, writer, lawyer and judge Henrik Anker Bjerregaard (1792–1842) wrote the libretto in 1820.

## WORLD PREMIÈRE

February 9, 1825 at Det musicalske Lyceum in C

## VOICE FACH

Light and agile lyric soprano with a good lyric coloratura.

## TEXT

Kom kjyra mi. Ho?

kɔm: 'çy:rɑ mi ho

*Come my cows*

å tong, sø

o: tɔŋ

*and*

kom kjyra, kom alle di underli dyra! Å smeen kom fram med hammer

kɔm: 'çy:rɑ kɔm: 'al:ɛ di 'ʊn:dærli 'dy:rɑ o: 'sme:en kɔm: fram: me: 'ham:er

*come, come cattle, come all ye wonderful beasts! And the smith brought out hammers*

velte den skalkeli lensman! Hoah! Kom alle kjyra mi, å stakkar! Sole går bak

ˈvɛl:tɛ dɛn: 'skalkɛli lɛnsman: hu:a kɔm: 'al:ɛ 'çy:rɑ mi o: 'stak:ar 'su:lɛ go:r bɑ:k

*they tipped the sly constable over! Hoah! Come hither, cows of mine, ye poor dears! The sun is setting*

atte kjøm snart atteve, teke meg i fangje. Krytrein uti kvee står eg å sæterstule går!

ˈat:ɛ 'nat:ɛ ʧø:m snɑ:t 'at:ɛvɛ 'te:kɛ mɛ: i 'fɑŋ:jɛ 'kry:trɛjn 'u:ti 'kvɛ:ɛ stɔ:r ɛ: o:t 'sɛ:tɛrˌstʉ:lɛ go:r

*and long and night will soon follow (and) embrace me. The cattle gather on the grazing land and I retire to*

\*word-Gudbrandsdalen for this text.  
 †the original score from 1848, provided by the folk singer Jarnfrid Kjæk.

Norwegian songs inspired by folk tradition – Edvard Grieg: *Solveigs sang, Det første Møde, Prinsessen sad høyt i sit skrubur, Våren; Killingdans, I Slåtten; Sporven, Ku-Lok*; David Monrad Johansen: *Syv sange, 10 barnerim*; Halfdan Kjerulf: *Lokkende toner, Synnøves sang, Ingrid's vise, Venevil, O, vidste du bare*; Ole Bull: *Sæterjentens søndag*.

## THE OPERA

*Fjeldeventyret* (*The Mountain Adventure*)

set to music by Thrane in 1825

the first Norwegian opera ever including a herding scene

had a huge success that was staged in

cities such as Bergen and

(*Aagot's Mountain Adventure*)

it became a part of the repertoire of the Norwegian Opera as the

Swedish Nightingale, and it has been performed throughout

Europe and

it also works

well as a carol

## SYNOPSIS

Aagot is a young woman who lives in the mountains, and

her husband Aagot tends cattle sent

to the mountains. In this aria, she is calling

the cattle. The lyrics are to be sung softly, as they

come from the other side of the valley.

# Kom kјyra, kom kјyra mi

Waldemar Thrane  
Fjeldeventyret (1824) Act



**Allegretto**

*Vivo e quasi parlando*

ku, kom kalv, kom kjy - ra, kom al - le di un-der-li dy - ra! Å sme-en kom fram med

*Vivo e quasi parlando*

G D G D G D G D G/B r

*p* *p*

*parlando* *più sor*

ham-mer å tong, sæt-te de mer-kje på stu - tar-horn, d - man! Ho-

G/B D G/B r A D

*p* *f* *f*

ah, ho-ah, ho - ra mi, å stak-kar!

*f* *p*

A E D#° E

æ går bak å - sen ne: skug-gein bli så lang - je,

Dm A Dm A

*p*

nat - te kjøm snart at - te - ve, te - ke meg i fang - je. Kryt-rein ut - i kv

*accel. Vivo*

Dm Am/C Am/E E7 Am Dm Dm/F

*f*

står eg åt sæ - ter - stu - le går! ar

A A7/C# Dm Dm/F A Dm A A/C#

*più f*

*con forza* eg åt sæ -

Dm

*f*

*Tempo I f*

Kom

*f*

ANTONIO VIVALDI

**ARSILDA, REGINA DI PONTO** RV 700*Io son quel gelsomino*

Mirinda's aria Act I: Scene 15

**COMPOSER**

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

**LIBRETTO**

Domenico Lalli (1679–1741), pseudonym of Sebastiano Biancardi, Neapolitan poet and impresario. Lalli was the author of 15 or so operas, including five by Vivaldi, all of the Neapolitan Royal House.

**WORLD PREMIÈRE**

October 27 or 28.

**VOICE FACT**

Light and agile lyric soprano.

**THE OPERA**

After Vivaldi was made impresario by the Venetian Angelo in Venice. Back in 1713, he wrote 12 of his own operas there. *Arsilda* of *Ponto* is the first to attract criticism by the Church. It was performed only two or three times and Mirinda’s eleventh aria.

**SYNOPSIS**

The character of Princess Lisca is a young woman who knows nothing of love. She recoils at the thought of marriage. Lisea tells her about love. Lisea says that love is like a seed in a garden or hell. The first seed of love takes over your heart, and when love takes hold, you want to be in love all the time. When you sigh, when you are full of pain, love becomes a tyrant.

Io son al ruscelletto che ascoso tra l'erbette, soletto se ne sta.  
 Io son al ruffel'letto che a'skoso:zo tra ler'bette so'letto se ne sta  
 I brook hiding behind the leaves, alone.

L'erbette diletto a favellar, senza provar timor che sopra il suo candor, ape a volar ne va.  
 L'erbette di'letto a favell'a:r 'sentsa pro'va:r ti'mo:r ke 'so:pra il 'su:ɔ kan'do:r 'a:pe a vɔ'la:r ne va  
 Asure is to speak to fresh herbs without fear that a bee will come to rest on her virgin blossom.

**JOHN**

Mirinda's other arias; Nicandro's and Barzane's arias, *Arsilda*; Doneca's arias, *Scanderbeg*; Filindo's arias, *Dorilla in Tempio*; Doricka's arias, *La costanza trionfante*; Candace's arias, *La Candace, o siano Li veri amici*; soprano solo, *Gloria*.

# Io son quel gelsomino



Antonio Vivaldi

*Arsilda, regina di Ponto* (1716) Act I: Scene 15**Allegro**

Chord progression: Cm D/F# G G/B G7 Cm

Chord progression: D/F# G Cm/Eb Fm Bb/D

Chord progression: Db/F C Cm G

MIRINDA

Io se vi - ci - no al ru - scel - let - to che a-sco-so tra l'er-

Chord progression: Cm Cm Cm/Eb

e, che a-sco-so tra l'er - bet - te, so-let-to se ne sta,

Chord progression: Bb/D Eb Bb Eb

so-let - to se ne sta.

A $\flat$  B $\flat$  E $\flat$  B $\flat$  E $\flat$  Cm D $\flat$

Io son quel g $\text{r}$  o al ru - scel-

G G/B G7 Cm G

let - to che che a-sco-so tra l'er - bet - te so-let-to, so-

Cm B $\flat$ /D E $\flat$  D7/F $\sharp$  G G/B

o se ne sta, so - let - to se ne sta,

G G7 G/B Cm G Cm

JUDITH WEIR

**THE BLACK SPIDER***Christina's aria*

Act II

**COMPOSER**

The British composer Judith Weir (b. 1954) studied music both in England and in the US, at institutes such as Tanglewood. Later, she taught composition at Glasgow University, Oxford and Princeton and was the Artistic Director for the Spitalfields Festival. Her compositions display great originality, scope and variation, as shown by *Music for 247 Strings*, *Tiger Under the Table* (chamber ensemble), *The Welcome Arrival of Rain* (orchestra) and *woman.life.song*, originally sung by Jessye Norman. The clever titles always have a deeper meaning.

**LIBRETTO**

Judith Weir, inspired by a 1983 newspaper article about excavations in Krakow and the novella *Die schwarze Spinne* (1842) by Jeremias Gotthelf.

**WORLD PREMIÈRE**

March 6, 1985, in the Canterbury Cathedral cr production by Kent Opera.

**VOICE FACH**

Soprano with a low tessitura\*.

**TEXT**

I come from wher  
aɪ kʌm frɒm w

I fear exha  
aɪ fiə ɪg'

ther  
ʔ

ctim of a curse: My hands are burned, my strength is gone.  
vɪktɪm ɒv ə kɜ:s maɪ hændz ɑ: bɜ:nd maɪ streŋθ ɪz gɒn

his in the tomb: In here an evil spirit lies, and should the thing inside escape  
ɪt ðɪs ɪn ðə tu:m ɪn hɪə ən 'i:vl 'spɪrɪt laɪz ænd ʃʊd ðə θɪŋ ɪn'saɪd ɪ'skeɪp

it must be buried deep and safe and sealed secure for evermore, but now I feel  
ɪt mʌst bi: 'berɪd di:p ænd seɪf ænd si:ld sɪ'kjʊə fɔ:r\_ɛvə'mɔ: bat naʊ aɪ fi:l

his gentle grasp. But just one thing before I go; please send these words to those I love:  
ɪn hɪz 'dʒentl grɑ:sp bat dʒʌst wʌn θɪŋ bi'fɔ: aɪ gəʊ pli:z send ði:z wɜ:dz tu: ðəʊz aɪ lʌv

best; your future safety was my wish. And finally just one more thing, before my eyelids  
bɛst jɔ: 'fju:tʃə 'seɪftɪ wɒz maɪ wɪʃ ænd 'faɪnəli dʒʌst wʌn mɔ: θɪŋ bi'fɔ: maɪ 'aɪlɪdz

his awful thing was not my fault; and now, farewell to one and all: But now I've had a little rest  
ðɪs 'ɔ:ful θɪŋ wɒz nɒt maɪ fɔ:lt ænd naʊ ,feəwel tu: wʌn ænd ɔ:l bat naʊ aɪv hæd ə 'lɪtl rest

My failing health revives: feel much better all at once and now I think I'm going home!  
maɪ 'feɪlɪŋ helθ rɪ'vaɪvz fi:l mʌtʃ 'betə\_ɔ:l æt wʌns ænd naʊ aɪ θɪŋk aɪm 'gəʊɪŋ hæʊm

**GO ON**

Little Moon's and An Actor's roles, *A Night at the Chinese Opera*; A Bird's role, *Blond Eckbert*; the title role, *Armida*; soprano solo, *King Harald's Saga*.

**THE OPERA**

With a duration of about 75 minutes turns amusing and absurd. As W opera's tone is somewhere between Ealing comedy."

**SYNOPSIS**

The interludes rev comb  
of King Casim rakow.  
The tomb d discover a  
black spi' ager falls ill ...  
Act ilagers to haul a  
ber atop, an impossible  
ams he can do it, but  
na in marriage in return.  
ed to Carl, but for the good  
es. The spot where the Hunts-  
d stings in a disturbing manner.  
g. Christina's hand continues to swell  
er emerges out of what now is a wound.  
ous spider burrows its way into Count  
s brain, causing him to ride out over a cliff.  
The spider makes sure no one can leave the village  
al Caspar traps it in his guitar. Christina takes the  
guitar to the tomb in Krakow and sings this aria.

# Christina's aria

Judith Weir  
The Black Spider (1984) Act 1



Suddenly very agitated ♩ = 108

www.gehrmans.se

## CHRISTINA

*mf*

I come from where the moun-tains rise, I am the vic-tim of a

*Ebm*

*mp*

*mf*

curse: My hands are burned, my s'

*Bb* *Ebm*

I fear ex-ha'

*Gb*

*3<sup>vb</sup>*

me to put this in the tomb: In here an e - vil spir - it

*f*

lies, and should the thing in-side es-cape

*Bb* *Ebm* *Db*

*f* *mp* *mf*

then ev' - ry hope will leave the world.

*Gb* *Bb7* *Ebm*

It must be and sealed se-cure for e - ver-

*mf* *f*

but now I feel the arms of death

*Ebm* *Db/Ab*

*mp*

# INDEX OF PERSONS

**ALFANO, FRANCO** (1875–1954) Italian pianist and composer, known mostly for his completion of Puccini's opera *Turandot* in 1926. During a study period in Leipzig he met his idol Edvard Grieg, who influenced his composing. He wrote twelve operas of his own, including *Cyrano de Bergerac* and *Risurrezione*, numerous orchestral works and piano pieces. He was director of the conservatories in Bologna, Turin and Pesaro.

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

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

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

**BAKER, JANET, Dame** (b. 1933) English

concert and art song singer in Baroque and Benjamin Britten's works. With Aldeburgh she sang Dido in Purcell's version of *The Beggar's Opera*. Other roles include Penelope, Rodelinda, Ariadne, Stuurman, and for Covent Garden. Dame Baker has been

**BARBER, SAMUEL**

American composer of operas and music for orchestra. He was born in 1899 and died at the age of 70 in 1981. He studied at the Curtis Institute of Music in Philadelphia. He met Copland and became his closest friend and lifelong partner. He won the Pulitzer Prize in 1936 and the Rome Prize, as well as the National Medal of Arts (1958) and the National Medal of Music (1958).

**BARTOK, BÉLA** (1881–1945) Hungarian composer, pianist and conductor. He was born in 1881 and died in 1945. He studied at the Royal Academy of Music in London. He was a member of the Royal Swedish Academy of Music and Court Singer for Sweden and Norway, later professor in vocal studies at the newly established Royal College of Music in London. Her singing teacher was the renowned Manuel Garcia (1805–1906), an opera singer who invented the laryngoscope. Lind's roles included Norma, Lucia, Maria de Rohan, Adina, Susanna, Alice (in *Robert le Diable*), in various opera houses throughout Europe. She went on long, arduous tours in the USA and Europe, she sang in recitals\* and oratorios one after the

**BERG, NADIA** (1887–1979) French composer, pedagogue, pianist and choir leader, studied organ with Gabriel Fauré, taught at the Conservatory in Fontainebleau and conductor for the Prince of Monaco. Was the older sister of the composer Lili Boulanger.

**CURIE, MARIE** (1867–1934) Polish-French physicist and woman in the world to receive the Nobel Prize, the first woman to be appointed professor at the University of Paris. She shared with her husband Pierre Curie the Nobel Prize for their discovery of the radioactive elements polonium and radium (Ra). Produced, together with Pierre, the first artificial radioisotope in 1910, invented methods to treat cancer and was a winner of the Nobel Prize in chemistry for her work on radiation injuries.

**ENESCU, GEORGE** (1874–1936)

Rumanian pianist, pedagogue and composer. He was a student of Fauré. Conductor of the Rumanian Philharmonic. He was a member of the generation of Rumanian composers who, with modern style, sought to create a new music that comes from the heart of those separated from their motherland.

**ENQVIST, ANNE**

Swedish actress and Sweden's best-known actress. Born in the little town of Enköping in northern Sweden. She was a writer, a culture critic and a professor at UCLA. Several of her plays have been produced, such as the novel *Blanche and Blue*. She was a fact and fiction when Enquist tells the story of the researcher Jean Charcot and his favorite patient, Salpêtrière Hospital in Paris, her return to Sweden and her life as assistant to Marie Curie. Enquist has received awards both in Sweden and abroad.

**ERDŐS, PAUL ANTON, Prince** (1711–1762) Prince Paul II

of Hungary, descended from a noble Hungarian family known from the 13th century; he was a prince of the Habsburg family with an important military career and a keen interest in humanism, culture and music. He reorganised his staff, and in 1761 expanded his orchestra and hired Joseph Haydn as assistant Kapellmeister. At that time Haydn thus had a unique opportunity to compose his symphonies as well as to test and develop the symphony as a musical form.

**GOTTHELF, JEREMIAS** (1797–1854) Albert Bitz, a.k.a. Jeremias Gotthelf, Swiss short-story writer and pastor. His debut as an author was late in life, but he was successful. He wrote mostly in German. He is especially known for his short story *Die schwarze Spinne* (*The Black Spider*), about the monster spider that rules the valley and is in collusion with the devil. Several of his stories have been adapted for the screen.

**KOECHLIN, CHARLES** (1867–1950) French composer, music theorist, writer and pedagogue. He first studied astronomy, later composition with Gabriel Fauré, who became his model. He taught composition to, among others, Francis Poulenc. Wrote symphonic works, chamber music, songs and choral works. He distinguished himself by a highly personal style.

**LIND, JENNY** (1820–1887) Johanna Maria Lind, known as Jenny Lind, also called "the Swedish Nightingale", Swedish opera and concert singer, was famous in Europe and the USA in the nineteenth century. She sang for audiences from the age of ten, made her debut as Agathe in *Der Freischütz* at eighteen, at twenty she became a member of the Royal Swedish Academy of Music and Court Singer for Sweden and Norway, later professor in vocal studies at the newly established Royal College of Music in London. Her singing teacher was the renowned Manuel Garcia (1805–1906), an opera singer who invented the laryngoscope. Lind's roles included Norma, Lucia, Maria de Rohan, Adina, Susanna, Alice (in *Robert le Diable*), in various opera houses throughout Europe. She went on long, arduous tours in the USA and Europe, she sang in recitals\* and oratorios one after the

**STRAVINSKY, IGOR** (1882–1971) Russian pianist and composer with an extensive production in many genres, a continually seeking and innovative pupil of Rimsky-Korsakov. During his first 30 years he also composed works for smaller ensembles based on motifs from Russian folk tales and folk music, partly influenced by jazz as well. He became famous for the opera-oratorio *Oedipus Rex*, *Symphony of Psalms*, the opera *The Rake's Progress* and the ballets *The Fire Bird*, *Petrushka* and *The Rite of Spring*. The last-mentioned piece was a breakthrough in music history because of the prominence of the rhythmical elements.

**SUNDQVIST, MARIE** (b. 1957) Swedish opera house director, producer, librettist, musician and conductor. Creator and artistic leader of the opera workshop at Malmö Opera, where children and youth, by listening and participating, can encounter all of opera's forms of expression, even newly written and experimental operas.

**TOSCANINI, ARTURO** (1867–1957) Italian conductor of wide renown, active for the most part at La Scala Theatre in Milan and at the Metropolitan. He conducted the NBC Symphony Orchestra, which was established for him. He was a perfectionist and conducted everything from memory, legendary in both operatic and symphonic works. He conducted with personal authority, devotion, high artistic capacity, great will power and temperament.

**VISHNEVSKAYA, GALINA** (1926–2012) Russian soprano, lied and opera singer, highly acclaimed internationally. Debut in her home city of Leningrad as a singer of operettas. Later followed roles such as Tatiana, Aida, Liù, Violetta, Tosca, Madame Butterfly, Leonore, Cherubino and Lady Macbeth of Mtsensk on the world's greatest stages. Benjamin Britten wrote the soprano role in *War Requiem* for her, but the Soviet State refused to let her leave the country. She gave many performances and recitals\* with her husband, cellist and pianist Mstislav Rostropovich. They left the Soviet Union in 1974.

**VOGLER, ABBÉ** (1749–1814) Georg Joseph Vogler: composer, organist, priest, Kapellmeister, pedagogue and theorist. Started three music schools, in Mannheim and Darmstadt. Wrote a book in vocal pedagogy, *Stimmführung*. His best-known students were Giacomo Meyerbeer, Carl Maria von Weber and Johann Baptist Gänzbacher.

**WAGNER, RICHARD** (1813–1883) German composer, very influential during his lifetime. He created a new type of operas, music dramas, orchestrated by himself. His universal art-work: to fuse poetry, music and drama into an optimal experience. With his music he created a new and expressive art of Romanticism. He was a pioneer of the dissolution of the boundaries between music and drama. *Der fliegende Holländer*, *Die Meistersinger von Nürnberg*, *Tristan und Isolde*, *Die Walküre*, *Siegfried*, *Das Festspiel*. He wrote the whole of Wagner's operas, *Die Walküre*, *Siegfried*, *Das Festspiel*. He wrote his own texts, about the myth of the redeeming power of the hero.

**WAGNER, FRANZ** (1813–1883) German composer, pianist, was a pioneer of German music. He wrote the first breakthrough with the Singspiel\* *Der fliegende Holländer*. He wrote the whole of Wagner's operas, *Die Walküre*, *Siegfried*, *Das Festspiel*. He wrote his own texts, about the myth of the redeeming power of the hero.

**WITTMANN, ANCHE** (1859–1913) Was psychiatrist-in-charge at Charcot's favorite patient during the demonstrations of the attacks at the Salpêtrière Hospital in Paris. The demonstrations took place before a large audience and Wittmann was called "The Queen of Hysterics". According to Per Olov Enquist's book *The Hysterics* the following happened: Wittmann was declared cured and advanced to the position of Charcot's assistant. After his death she worked for a while at the hospital's newly opened X-ray department, thereafter as an assistant to the famous Marie Curie. Both women worked untiringly for several years to isolate radium. Both sustained massive radiation injuries. Wittmann lost an arm and both legs due to atomic radiation.

## GLOSSARY

**A CAPPELLA** Singing without accompanying music. It is a manner of the chapel\*.

**AGOGICS** Small but significant accents and rubato in order to emphasise important words and phrases that these small shiftings are done with. Without agogics the song is uninteresting.

**APERIODICAL** When the bars in a phrase are in 8+8- or 16+16-bar phrases, but consists of periodic phrases, a jerk in the music.

**APOCRYPHA** Writings that have not been generally accepted as genuine. The Old Testament Apocrypha are the books that are believed to be genuine. The Swedish Bible translation of the Apocrypha is the genuine tradition of the Christian congregations they have down what the Apostles said. Only the gospels according to the Apostles are believed to faithfully render the original.

**ARIE** A "beautiful song" and is associated with a singing that arose in the latter part of the nineteenth centuries. Brilliance, coloratura, cato, portamenti, messa di voce, an extended great flexibility and a high degree of virtuosity. Donizetti, Bellini and Rossini were important composers, all of whom wrote many operas that encouraged the belief in the power of the voice.

**AUS OPERA** An opera where the chorus assumes a prominent role with monumental, dramatic and important choral parts that propel the plot forward. Christoph Willibald Gluck and Jean-Baptiste Lully are examples of composers who have written such operas.

**COMEDY/COMIC OPERA** A play of everyday and humorous character, in which hilarity predominates. It can also be called a farce.

**DA CAPO ARIA** In eighteenth-century opera seria\* ABA form in the arias came to predominate. The B section was often in contrast to the A section, but was always composed in a suitable key. In the second A section improvisation and embellishment of cadenzas were important elements of style.

**ÉCOLE NIEDERMEYER** see Niedermeyer, Louis (index of Persons).

**ELDERS** A number of "elders" were chosen during the time of the New Testament to take responsibility for and build up the new Christian congregations. The word priest is derived from the Greek designation for eldest (presbýteroi). An elder in the Free Church congregations of today should be a responsible and reliable member of the congregation, who through experience and wisdom can care for people with different needs.

**EVANGELIST** The four evangelists Matthew, Mark, Luke and John begin the New Testament with a book each. The gospels according to Matthew, Mark and Luke are referred to as the Synoptic Gospels, since they render the events in the life of Jesus in a similar way and can be put together in a "synopsis". Johann Sebastian Bach is sometimes called the "the Fifth Evangelist".

**LE FIGARO** France's oldest newspaper, founded in 1826 as a satirical weekly magazine, since 1854 a conservative daily. Gabriel Fauré and Reynaldo Hahn were composers who were active as music critics in Le Figaro.