



Ombra Compagna Mozart Concert Arias Lisette Oropesa

IL POMO D'ORO
ANTONELLO MANACORDA





Wolfgang Amadeus Mozart (1756-1791)
Ombra Compagna – Concert Arias

1	A Berenice – Sol nascente, KV 70	12. 05
	Recitative and Aria (Licenza) (Composed to celebrate the birthday of Archbishop Sigismund von Schrattenbach, probably performed directly after the opera <i>Vologeso</i> by Giuseppe Sarti)	
2	Alcandro, lo confesso – Non so d’onde viene, KV 294	9. 44
	Recitative and Aria (Text from Pietro Metastasio’s <i>L’olimpiade</i>)	
3	Bella mia fiamma – Resta, oh cara, KV 528	9. 49
	Recitative and Aria (Text from <i>Cerere placata</i> , festa teatrale by Niccolò Jommelli, libretto by Michele Sarcone)	
4	Vorrei spiegarvi, oh Dio!, KV 418	7. 00
	Aria (Insertion aria for the opera <i>Il curioso indiscreto</i> by Pasquale Anfossi)	
5	Chi sà, chi sà, qual sia, KV 582	3. 15
	Aria (Insertion aria for the opera <i>Il burbero di buon cuore</i> by Vicente Martín y Soler, text by Lorenzo Da Ponte)	
6	Misera, dove son!, KV 369	7. 27
	Scene (Text from Pietro Metastasio’s <i>Ezio</i>)	

7	Voi avete un cor fedele, KV 217	6. 59
	Aria (Possibly an insertion aria for the opera <i>Le nozze di Dorina</i> by Baldassare Galuppi, libretto after Carlo Goldoni)	
8	Ah, lo prevedi, KV 272	13. 16
	Scene (Scene from <i>Andromeda</i> , a libretto by Vittorio Amadeo Cigna-Santi, previously set to music by several composers including Giovanni Paisiello)	
9	Vado ma dove? oh Dei!, KV 583	4. 11
	Aria (Insertion aria for the opera <i>Il burbero di buon cuore</i> by Vicente Martín y Soler, text by Lorenzo Da Ponte)	
10	Ah se in ciel, benigne stelle, KV 538	7. 38
	Aria (Text from Pietro Metastasio’s <i>L’eroe cinese</i>)	

Total playing time: 81. 30

Lisette Oropesa, Soprano

il pomo d’oro

Concert Master: Zefira Valova

Conducted by **Antonello Manacorda**



Mozart has always been my favorite composer. I think I started to feel this strong connection to his music when I studied his concertos as a young flautist. I had to learn the language of the virtuosic writing he is so famous for, and be able to color and create musical phrases without the use of text. Many of Mozart's concert arias are written in a similar way as his instrumental music, requiring a huge skill set of virtues and demanding extremes of range, breath control, dynamics, and stamina. As a former instrumentalist, I approach this special repertoire the same way with my voice as I did with my flute. The difference now is, as a grown woman, I feel that I have a deeper connection to his musical language. Because the human voice is an organic instrument, it responds (sometimes involuntarily!) to even the subtlest of emotional triggers. And there is text, often a very emotionally driven one, sometimes descriptive of the most heartbreaking of situations, that points to the direction of the ideal execution of this music. Even though Mozart's music is, with my humble abilities, impossible to truly master, I still enjoy every moment I spend letting it live in me and bringing it to the world in all its complexity.

The emotional center of the album for me is the aria "Ah, lo previdi" which is a journey within itself, and the most sublime music accompanies the journey between life and death, as the spirit of a loved one slips away. Though we may wish to follow them into the next life, we must stay behind. So to be an "Ombra compagna," to be with someone in spirit, when we say that, it is a comforting yet heartbreaking testament of love.

– Lisette Oropesa

Declarations of love and friendship: Mozart's concert arias for soprano

Passionately interested in the theater from childhood, Mozart found in opera a highly congenial medium of artistic expression. Among its singers he found mentors, professional colleagues, personal friends, and—in the case of Aloysia Weber—his beloved. He established his credentials as an opera composer in his teens with the successful productions in Milan of *Mitridate* (1770), *Ascanio in Alba* (1771), and *Lucio Silla* (1772). But during the rest of his life opera commissions came his way only sporadically, leaving him with plenty of time for other musical genres, instrumental as well as vocal.

When Mozart was not busy composing, rehearsing, and conducting operas, he satisfied his desire to write operatic music and to interact with opera singers by writing a wide variety of secular

works for solo voice and orchestral accompaniment. We often refer to these works, which include some of Mozart's finest vocal music, as concert arias. The term is convenient, but a bit misleading, because several of these pieces were not actually written for concerts but rather for performance in operas, usually as replacements for existing arias.

The works differ according to their original function. The true concert arias tend to be longer and to include substantial amounts of orchestrally-accompanied recitative. They are more like operatic scenes; indeed Mozart sometimes referred to them with the Italian word *scena*. Presumably in consultation with the singer for whom he was writing, he chose the text; he conceived each *scena* as a complete work, as self-sufficient (both dramatically and musically) as one of his piano concertos. He conceived each replacement aria, in contrast, for its effect within the opera for which he wrote it. In most cases he had no

say in the choice of text. The replacement arias are usually shorter than concert arias. They usually lack recitative, because Mozart assumed that recitative by the opera's composer would precede the aria in performance.

For this recording Lisette Oropesa has chosen both kinds of arias, and one aria that does not fit perfectly within either category. Mozart wrote these works from his childhood in Salzburg to his last years in Vienna. Whatever their original function, they all demonstrate his brilliance as a composer for soprano and orchestra.

Of the singers for whom he wrote these arias, two stand out for the important roles they played in his life and works: Josepha Duschek (née Hambacher) and Aloysia Weber. Both inspired him to write music of extraordinary beauty and dramatic power.

Duschek was two years older than Mozart. Quite unusually for the time, she specialized in the performance of concert arias; she rarely if ever appeared on the operatic stage. She lived in Prague throughout her life, but she had relatives in Salzburg. It was during a visit to that city in 1777 that she met Mozart, who wrote for her "Ah, lo previdi," KV 272. They renewed their personal and professional contacts a decade later when Mozart was in Prague to complete and rehearse *Don Giovanni*, and it was on that occasion that he wrote "Bella mia fiamma, addio," KV 528.

Aloysia Weber was about seventeen years old when Mozart met her in Mannheim in 1777. The twenty-one year old composer fell in love with the promising soprano, whom he dreamed of accompanying on a trip to Italy, where he would write operas in which she would be the star. The dream never came true, except in the form of the arias he wrote for her, including the concert *scena* "Alcandro, lo confesso" – "Non so



Antonello Manacorda
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donde viene,” KV 294 and the replacement aria “Vorrei spiegarvi, oh Dio!”, KV 418.

1. A Berenice – Sol nascente, KV 70

This rarely performed piece is neither a concert aria nor a replacement aria but rather a *licenza*: an aria that, in operas performed at court, served as a kind of epilogue in which elements of the drama were recast as a tribute to the ruler who paid for the opera. Mozart probably wrote it for performance after Giuseppe Sarti’s opera *Vologeso*, performed in Salzburg in 1769 (in which Queen Berenice is a character). The aria, beginning with a depiction of the rising sun, evokes grandeur and majesty, as appropriate for such a tribute. It shows that Mozart, already at the age of thirteen, had full command of the musical resources of his time.

2. Alcandro, lo confesso – Non so d’onde viene, KV 294

The concert aria gave composers and performers flexibility in regard to the

gender of the singer vis-a-vis the gender of the character portrayed. To be more specific: a female singer could freely portray a male character. Mozart took full advantage of this flexibility when writing for Aloysia Weber. In this first aria for her, she was Clistene, a Greek king; in his last, “Ah se in ciel, benigne stelle”, KV 538, she was Siveno, a Chinese prince.

Mozart took the text from a libretto by Pietro Metastasio, the most celebrated librettist of opera seria. *L’olimpiade* takes place during the Olympic Games. King Clistene has sentenced a young man to death, unaware that he is his long lost son. He explains to Alcandro, his confidant, the unfamiliar feeling that comes over him when he sees the youth. The unpredictable changes of tempo in the aria help to convey the king’s uncertainty and emotional distress, while occasional coloratura runs show Mozart exploring for the first time the intoxicating upper reaches of Aloysia’s voice.

3. *Bella mia fiamma, addio*–*Resta, oh cara*, KV 528

In the catalogue of his own works that he started to compile in 1784, Mozart entered this piece immediately after *Don Giovanni*; he called it “*Scena* for Madame Duschek.” Composed during the opera’s first run of performances, the music shares with *Don Giovanni* a dark, even menacing emotional landscape, conveyed through an emphasis on chromatic harmony and the minor mode.

Mozart took the text from *Cerere placata*, performed in Naples in 1772 with music by the celebrated Niccolò Jommelli. Inspired by Greek mythology, the plot revolves around the love of the goddess Proserpina and the mortal Titano. Cerere, Proserpina’s mother, has forbidden their marriage and sentenced Titano to death. The hero, portrayed in Jommelli’s opera by the famous castrato Giuseppe Aprile, bids farewell to his beloved and accepts death as preferable to life without Proserpina.

4. *Vorrei spiegarvi, oh Dio!*, KV 418

Although Aloysia Weber did not return Mozart’s love, she certainly benefited from it, in the form of the glorious music he wrote for her. In 1783 both were living in Vienna: Aloysia a singer in the court theater and the wife of an actor, Wolfgang a busy freelance musician and the husband of Constanze, Aloysia’s sister. He wrote two replacement arias for his sister-in-law to sing in Pasquale Anfossi’s *Il curioso indiscreto*.

The title character is Marquis Calandrano. His curiosity leads him to wonder about the fidelity of his fiancée Clorinda; his indiscretion leads him (anticipating the plot of *Così fan tutte*) to persuade his friend the count to try to seduce her. Clorinda rejects the count’s advances, but the experience does not leave her entirely unmoved. In the aria she reveals to him (and us) the depth and ambiguity of her feelings. The music takes full advantage of Weber’s high, agile voice, which Mozart

put into collaboration with an equally spectacular oboe solo.

5. *Chi sà, chi sà, qual sia*, KV 582

In 1789 Luisa Villeneuve, who was later to create the role of Dorabella in *Così fan tutte*, portrayed Lucilla in a revival of Vicente Martín y Soler’s *Il burbero di buon cuore*, on a text by Lorenzo Da Ponte. Mozart replaced Lucilla’s two arias with new settings of the same texts, tailored to Villeneuve’s voice and stage personality.

In act 1 Lucilla’s husband Giocondo treats her with inexplicable hostility, refusing to engage in reasoned conversation. After he leaves in a rage, she shares with the audience her confusion about the source of his anger. Mozart embellished her short aria with beautiful parts for pairs of clarinets and bassoons.

6. *Misera, dove son!*, KV 369

Mozart wrote this concert *scena* in Munich in March 1781, shortly after the premiere of

Idomeneo, for Countess Maria Josepha von Paumgarten. Only eighteen years old, she was part of the aristocratic circle in which Mozart socialized and made music during his residence in Munich. If she performed “*Misera, dove son!*” it was presumably as part of a private concert, with an audience consisting of family and friends. Mozart kept a copy of the aria, and later had it performed in concert in Vienna—but sung by a tenor.

Mozart took the text from Metastasio’s *Ezio*. Fulvia, a Roman noblewoman, loves Ezio, a military hero. But Ezio is imprisoned on the basis of false testimony, and faces death. In this *scena* Fulvia expresses her helplessness and despair.

7. *Voi avete un cor fedele*, KV 217

Mozart probably wrote this music as a replacement aria for *Le nozze di Dorina*, a comic opera by Baldassare Galuppi, performed in Salzburg by a visiting opera troupe in 1775. The opening sounds tender

and sincere: Dorina, a chambermaid, praises the man courting her. But a change of tempo and musical character reveals that she was being sarcastic. Now she tells him what she really thinks: she has no intention of trusting him and all he deserves is to be made fun of.

8. Ah, lo prevedi, KV 272

For his first concert aria for Josepha Duschek, Mozart chose a scene from *Andromeda*, a libretto by Vittorio Amadeo Cigna-Santi that had been set to music by Giovanni Paisiello. Andromeda, engaged to Euristeo but in love with Perseo, believes her beloved has killed himself. She blames Euristeo, and her first response is rage against him; only later does she feel grief. Taking cues from Cigna-Santi's poetry, Mozart avoided a simple progression from recitative to aria in favor of a more complex interaction of these two kinds of music. The opening recitative uses abundant chromaticism in the orchestra to express Andromeda's emotional state,

verging on madness. It leads straight into the aria without a break. More recitative follows the aria; and the scene culminates in a ravishing slow movement with an oboe solo ("Deh, non varcar quell'onda") in which Andromeda imagines she sees the ghost of her beloved and begs to accompany him to the underworld.

9. Vado, ma dove? oh Dei!, KV 583

Here is the second aria that Mozart wrote for Luisa Villeneuve to sing in Martín y Soler's *Il burbero di buon cuore*. Like "Chi sà, chi sà, qual sia," this aria has elaborate parts for clarinets and bassoons, which Mozart evidently hoped listeners would come to associate with Lucilla, the character portrayed by Villeneuve. In the recitative that precedes this aria, Lucilla learns that her husband Giocondo is in debt and is about to be arrested and imprisoned. Distraught, she declares her intention of going to his aid, and in the aria she asks the god of love to guide her steps.



10. Ah se in ciel, benigne stelle, KV 538

Apparently Mozart started this aria in Mannheim in 1777, when he met and fell in love with the very young Aloysia Weber. By the time he finished it, a decade later, everything had changed—except, perhaps, for his feelings for his sister-in-law. This last aria for Aloysia is also the most brilliant and difficult. Why Mozart finished it, and what function it might have served in Vienna in 1788, are unknown. On the one hand, the absence of a recitative is untypical of an aria meant for performance in a concert; on the other hand, it is hard to imagine a comic opera (the only kind of opera being performed in Vienna in the late 1780s) in which this great aria, decked out with magnificent strands of coloratura, would easily fit.

Mozart took the text from Metastasio. In *L'eroe cinese*, the titular hero Siveno, a Chinese prince, fears that he is about to be separated from his beloved Lisinga. This aria is from early in the opera,

before the plot has thickened and the emotional temperature has risen; so it is perhaps appropriate that Mozart's music emphasizes princely grandeur and heroism rather than the suffering that Siveno will undergo later in the opera.

John A. Rice

il pomo d'oro

1st Violin

Zefira Valova, Dmitry Lepekhov,
Daniela Nuzzoli, Isabella Bison,
Emily Deans, Ulrike Cramer-Hoeck,
Petra Eckhardt

2nd Violin

Stefano Rossi, Naomi Dumas,
Elena Abbati, Veronica Boehm,
Lathika Vithanage, Waleska Sieczkowska

Viola

Ernest Braucher, Giulio D'Alessio,
Giulia Panzeri, Marina Momeny

Cello

Ludovico Minasi, Cristina Vidoni,
Anderson Fiorelli, Kristina Chalmovská

Double Bass

Nicola Dal Maso, Barbara Fischer

Traverso

Marcello Gatti, Eva Ivanova

Oboe

Thomas Meraner, Claire Sirjacobs

Clarinet

Francesco Spendolini, Sebastian Kürzl

Bassoon

Alessandro Nasello, Karin Gemeinhardt

Horn

Michael Pescolderung, Egon Lardschneider

Harpsichord

Olga Watts



A Berenice – Sol nascente, KV 70

A Berenice e Vologeso sposi
apparve al fin aurora
di contentezza e pace.
Luce assai più festiva e più vivace,
ch'oggi nacque di nuovo,
a me si rappresenta
in Sigismondo prence
e mi rammenta il mio dover
di raccontar le lodi
di questo dì solenne.

Io lo prevedi,
e volendo formar il mio concetto,
deboli troppo i sensi miei trovai.
Confuso dunque e in fretta io mi portai
del Pegaso su le ale
sin alla etrusca sponda
da quella Musa celebre e faconda,
a domandar soccorso.

For the bridal pair Berenice and Vologeso
the dawn of happiness and peace
has broken at last.
A more festive and brighter light,
which today was born anew,
is shown to me
in Prince Sigismund
and reminds me of my duty
to praise
this festive day.

I foresaw it,
and though I wanted to shape my
thoughts,
I found my senses too weak.
Confused thus and in a hurry, I betook
myself on the wings of Pegasus
to the Etruscan shore
to ask that famous and fecund Muse
for help.

Ma non bastante anche essa
a soddisfar le mie richieste ansiose,
in questi pochi accenti a me rispose:
virtù, che di lodare il ciel istesso
la cura ed il potere a sé ritiene,
solo ammirar tacendo a noi conviene.

Sol nascente in questo giorno,
deh! perdona al tenue ingegno,
e ammirarti io vo' tacendo,
e ammirando io tacerò.

Del tuo lustro chiaro e degno,
di virtù sì rare adorno,
la grandezza io non comprendo,
e a dover spiegar non so.

But she, as well, was unable to answer
my anxious requests sufficiently
and replied to me in these few words:
heavens retain to themselves the right
to praise the care and power of virtue,
whereas for us it is only appropriate to
admire it in silence.

Sun rising on this day,
o, forgive my feeble spirit,
and I will admire you in silence
and admiring you I will remain silent.

I can't conceive the greatness of your
bright and worthy splendor,
decorated with rare virtue,
and I don't know how to explain.

Alcandro, lo confesso – Non so d'onde viene, KV 294

Clistene

Alcandro, lo confesso,
stupisca di me stesso. Il volto, il ciglio,
la voce di costui nel cor mi desta

Clistene

Alcandro, I confess it,
astonished by myself. His face, his
expression, his voice—they awaken

un palpito improvviso,
che lo risente in ogni fibra il sangue.
Fra tutti i miei pensieri
la cagion ne ricerco, e non la trovo.
Che sarà, giusti Dei, questo ch'io provo?

Non so d'onde viene
quel tenero affetto,
quel moto che ignoto
mi nasce nel petto,
quel gel, che le vene
scorrendo mi va.

Nel seno a destarmi
sì fieri contrasti
non parmi che basti
la sola pietà.

a sudden tremble in my heart
which the blood repulses through my veins.
I try to find the reason in all my thoughts,
but I can't find it.
Good Gods, what is it that I feel?

I don't know where this tender
feeling comes from,
this unknown emotion
that is born in my breast,
this chill that runs
through my veins.

Pity alone
is not sufficient to cause
those strongly opposed feelings
in my breast.

Bella mia fiamma – Resta, oh cara, KV 528

Titano

Bella mia fiamma, addio!
Non piacque al cielo di renderci felici.
Ecco reciso, prima d'esser compito,

Titano

My dearest love, farewell!
It did not please heaven to make us happy.
Lo, severed before yet completed

quel purissimo nodo,
che strinsero fra lor gli animi nostri
con il solo voler.
Vivi! Cedi al destin, cedi al dovere.

Della giurata fede
la mia morte t'assolve.
A più degno consorte... oh pene! unita
vivi più lieta e più felice vita.
Ricordati di me, ma non mai turbi
d'un infelice sposo
la rara rimembranza il tuo riposo.

Regina, io vado ad ubbidirti.
Ah, tutto finisca il mio furor col morir mio.
Cerere, Alfeo, diletta sposa, addio!

a Proserpina

Resta, oh cara, acerba morte
mi separa, oh Dio, da te!

a Cerere

Prendi cura di sua sorte,
consolarla almen procura.

is that holy knot
which bound our spirits together
in a single will.
Live! Yield to fate, yield to duty!

My death will absolve you
from the faith you pledged;
united to a worthier consort—o grief!—
live a happier and more carefree life.
Remember me, but never let
the occasional memory of an unfortunate
betrothed disturb your peace.

Queen, in obedience to you I go.
Ah, may all your fury end with my death.
Ceres, Alpheo, beloved spouse, farewell!

to Proserpina

Stay, my dearest: bitter death
parts me, o God, from you.

to Ceres

Care for her lot,
try at least to console her.

ad Alfeo
Vado... ah! lasso!
Addio per sempre...
Quest'affanno, questo passo
è terribile per me.
Ah! Dov'è il tempio, dov'è l'ara?

a Cerere
Vieni, affretta la vendetta!
Questa vita così amara
Più soffribile non è!

a Proserpina
Oh cara, addio per sempre!

to Alfeo
I go... alas!
Farewell for ever...
This torment, this step
is terrible to me.
Ah! Where is the temple, where the altar?

to Ceres
Come quickly, hasten vengeance!
So bitter a life as this
I can no longer bear.

to Proserpina
My dearest, farewell for ever!

Vorrei spiegarvi, oh Dio!, KV 418

Clorinda

Vorrei spiegarvi, oh Dio!
qual è l'affanno mio;
ma mi condanna il fato
a piangere e tacer.
Arder non può il mio core
per chi vorrebbe amore

Clorinda

O heaven! I would like to tell you
the reason for my anguish,
but fate condemns me
to weep in silence.
My heart cannot burn
for one who would love me,

e fa che cruda io sembri,
un barbaro dover.

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

Ah, stelle spietate!
Nemiche mi siete.
Mi perdo s'ei resta, oh Dio!

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

and a bitter duty
makes me seem cruel.

Ah, go, Count,
leave me, fly
far from me.
Your beloved
Emilia awaits you;
do not cause her to pine.
She is worthy of your love.

O pitiless stars!
You are my foes.
I am lost if he remains, oh heaven!

Go, go in haste;
do not speak of love;
yours is her heart.

Chi sà, chi sà, qual sia, KV 582

Madama Lucilla

Chi sà, chi sà, qual sia
l'affanno del mio bene,

Madama Lucilla

Who knows, who knows what it may be
that torments my beloved?

se sdegno, gelosia,
timor, sospetto, amor?

Voi che sapete, oh Dei,
i puri affetti miei,
voi questo dubbio amaro
toglietemi dal cor.

Is it anger, jealousy,
fear, suspicion or love?

O Gods, Ye who know
the purity of my affection,
dispel this bitter doubt
from my heart.

Misera, dove son!, KV 369

Fulvia

Misera, dove son!
L'aure del Tebro
son queste ch'io respiro?
Per le strade m'aggiro
di Tebe e d'Argo?
O dalle greche sponde,
di tragedie feconde,
le domestiche furie
vennero a questi lidi,
della prole di Cadmo e degli Atridi?
Là, d'un monarca ingiusto
l'ingrata crudeltà m'empie d'orrore,
d'un padre traditore

Fulvia

Alas, where am I?
Is this the air of the Tiber
that I breathe?
Do I wander in the streets
of Thebes or Argos?
Or did the native furies come
to these shores
from the shores of Greece,
ridden with the tragedies
of the seed of Cadmus or of the Atrides?
There the heartless cruelty
of an unjust monarch fills me with horror;
here the crime

6

qua la colpa m'agghiaccia:
e lo sposo innocente
ho sempre in faccia.
Oh immagini funeste!
Oh memorie! Oh martiro!
Ed io parlo, infelice, ed io respiro?

Ah, no!

Ah! non son io che parlo,
è il barbaro dolore
che mi divide il core,
che delirar mi fa.
Non cura il ciel tiranno
l'affanno, in cui mi vedo:
un fulmine gli chiedo,
e un fulmine non ha.

of a treacherous father chills me;
and my innocent husband
haunts me forever.
O fearful thoughts!
O memories! O torture!
And is it I, unhappy I,
who breathe and speak?

Ah, no!

Ah, it is not I who speak,
but the cruel grief
which rends my heart
and causes me to rave.
Tyrannous heaven does not heed
the torment I suffer;
I ask it for a thunderbolt,
but no thunderbolt falls.

Voi avete un cor fedele, KV 217

Dorina

Voi avete un cor fedele
come amante appassionato:
ma mio sposo dichiarato,

Dorina

You have a loyal heart
as passionate lover:
but, when you will be my bridegroom,

7

che farete? Cangerete?
Dite, allora che sarà?
Manterrete fedeltà?

Ah! non credo. Già prevedo,
mi potreste corbellar.
Non ancora, non per ora,
non mi vuoi di voi fidar.

what will you do? Will you change?
Tell me, what will happen?
Will you remain faithful?

Ah, I don't think so. I already foresee
that you could cheat on me.
Not yet, not for the moment –
I do not want to trust you yet.

Ah, lo prevedi, KV 272

Andromeda

Ah, lo prevedi.
Povero Prence, con quel ferro istesso
che me salvò, ti lacerasti il petto.

ad Euristeo
Ma tu sì fiero scempio perchè non impedir?
Come, oh crudele,
d'un misero a pietà non ti movesti?
Qual tigre, ti nodrì?
Dove nascesti?

Andromeda

Ah, I foresaw it.
Poor Prince, with this same sword
that saved me, you pierced your breast.

to Euristeo
But why did you not prevent such savage
slaughter? How, cruel one,
were you not moved to pity an
unfortunate man?
What tiger nurtured you?
Where were you born?

Ah, t'invola agl'occhi miei,
alma vile, ingrato cor!
La cagione, oh Dio, tu sei
del mio barbaro dolor.
Va, crudele! Va, spietato!
Va, tra le fiere ad abitar.

Misera! Invan m'adiro,
e nel suo sangue intanto
nuota già l'idol mio.
Con quell'acciaro, ah Perseo, che facesti?
Mi salvasti poc'anzi, or m'uccidesti.

Col sangue, ah, la bell'alma,
ecco, già uscì dallo squarciato seno.
Me infelice!
Sì oscura il giorno agli occhi miei,
e nel barbaro affanno il cor vien meno.

Ah, non partir, ombra diletta,
io voglio unirmi a te.
Sul grado estremo,
intanto che m'uccide il dolor,
fermati alquanto!

Ah, fly from my sight,
vile being, ungrateful heart!
You are the cause, o God,
of my bitter sorrow.
Go, cruel one! Go, pitiless one!
Go and dwell among the wild beasts.

Woe is me! In vain I rage,
and meanwhile my beloved
welters in his own blood.
With this sword, Perseus, what have you
done?
You saved me a while ago, now you kill me.

Alas, see how his dear spirit has gushed
forth with the blood from his wounded
breast! Unhappy that I am!
The day darkens to my eyes,
and in bitter torment my heart falters.

Ah, do not go, beloved shade,
I wish to be united with you.
Until grief kills me,
tarry awhile
at the final step!

Deh, non varcar quell'onda,
anima del cor mio.

Di Lete all'altra sponda,
ombra compagna anch'io
voglio venir con te.

Ah, do not cross those waters,
soul of my heart!

To the further shore of Lethe,
I too, a companion spirit,
wish to come with you.

Vado, ma dove? oh Dei!, KV 583

Madama Lucilla

Vado, ma dove? oh Dei!
Se de' tormenti suoi,
se de' sospiri miei
non sente il ciel pietà!

Tu che mi parli al core,
guida i miei passi, amore;
tu quel ritegno or togli
che dubitar mi fà.

Madama Lucilla

I go, but whither, Ye Gods?
If heaven feels no pity
for his torments
and for my sighs!

Love, you who speak to my heart,
guide my steps;
dispel the misgivings
that cause me to doubt.

Ah se in ciel, benigne stelle, KV 538

Ah se in ciel, benigne stelle,
la pietà non è smarrita,
o toglietemi la vita,
o lasciatemi il mio ben!

Voi, che ardetate ognor sì belle
del mio ben nel dolce aspetto,
protegete il puro affetto
che ispirate a questo sen.

Ah, if pity has not vanished from heaven,
gracious stars,
either take my life
or leave me my lover!

You who always shine in beauty
in my lover's sweet face,
protect the pure affection
you inspire in my breast.

English translation
Track 1, 2, 7: Christina Gembaczka & Kate Rockett
Track 3-6, 8-10: Lionel Salter

Also available
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PTC 5186 646



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A San Francisco Classical Recording Company Production



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