



Singer with Glove (c.1878)
Edgar Degas
Fogg Museum, Harvard University

The Voices of Opera

Art Axelrod



The Guild of Mercury Opera Rochester

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Ranges of the Human Voice

The Fundamental Ranges:

- ◆ **Soprano**
- ◆ **Alto**
- ◆ **Tenor**
- ◆ **Bass**

In opera, solo voices are classified more finely:

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3

Principal Vocal Ranges in Opera

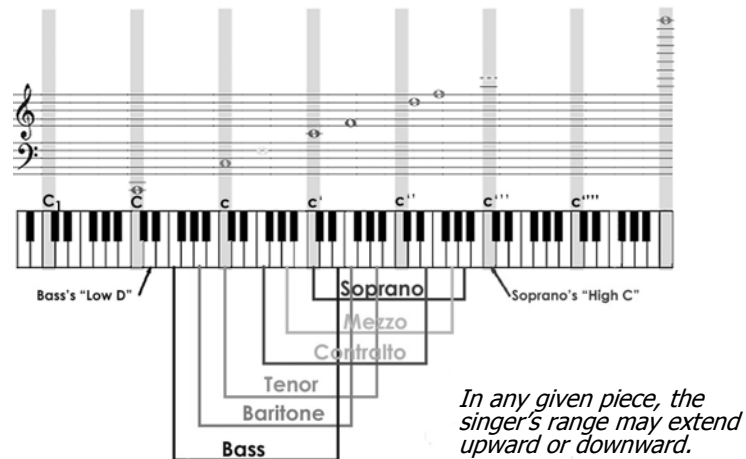
- ◆ **Soprano**
- ◆ **Mezzo-Soprano (Mezzo)**
- ◆ **Contralto**
 - Equivalent to Alto
- ◆ **Tenor**
- ◆ **Baritone**
- ◆ **Bass**

September 2007

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4

Principal Vocal Ranges



September 2007

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5

Some Vocabulary

Characteristics of Sound:

Pitch, Volume, Timbre

Timbre, sometimes called "color", refers to the distribution of overtones that modify the basic pitch.

Compass

The *compass* of a vocal piece is the complete range of pitches from lowest to highest, as opposed to:

Tessitura (Italian, *texture*)

That portion of the piece's full compass that is consistently exploited and best characterizes that piece. Usually designated as high, low or moderate.

September 2007

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6

Fach or Category

- ◆ Fach (pl. Fächer), from German, *category, specialty, compartment, etc.*
- ◆ Of the operatic voice, a method of classifying singers and roles by the compass, weight, and color of the voice.
- ◆ Developed in Germany, used somewhat less strictly in the US.
- ◆ Some 25+ different *Fächer* are defined.
 - Examples: Dramatic Soprano, Lyric Soprano, Heldentenor, Buffo Baritone . . .
- ◆ In the US, the word *Category* is more frequently used in place of *Fach*.
- ◆ For an exhaustive listing of the system, see online Wikipedia entry, <http://en.wikipedia.org/wiki/Fach>

September 2007

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7



From
Top



The Voices



to
Bottom



September 2007

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8

The Soprano

Common Soprano Roles

- ◆ The heroine
- ◆ Young lady's maid
- ◆ Any young female character
- ◆ A supernatural character with feminine traits
- ◆ In 17th & early 18th century opera, a male character

Some Soprano Categories

- ◆ Lyric
 - Russalka in Dvořák's *Russalka*
- ◆ Dramatic
 - Floria Tosca in Puccini's *Tosca*
- ◆ Coloratura
 - The Forest Bird in Wagner's *Siegfried*
- ◆ Soubrette
 - Zerlina in Mozart's *Don Giovanni*

Lyric Soprano

"Oh silver moon" from *Russalka*

(Video)

Renée Fleming (s) - 2002

Orchestra of the National Opera of Paris,
James Conlon, cond.

Russalka

Antonín Dvořák, 1841 – 1904

Libretto by Jaroslav Kapl, after de la Motte
Fouqué, *Undine*, 1811

First Performance, 1901, Prague

Russalka, a beautiful Water Spirit, falls in love
with a Handsome Prince, with the customary
tragic outcome

“Oh silver moon”: Russalka asks the moon to
send dreams of love to the sleeping Prince

Dramatic Soprano

“Vissi d’arte” from *Tosca*

Renata Scotto (s), 1981

Philharmonia Orchestra, James Levine,
cond.

Tosca

Giacomo Puccini, 1858 – 1924

Libretto by Giuseppe Giacosa and Luigi Illica,
after Victorien Sardou, *La Tosca*, 1887

First Performance, 1900, Rome

The painter, Cavaradossi and his lover, the
singer, Tosca, struggle against the evil Baron
Scarpia during the Austrian occupation of
Italy.

“Vissi d’arte”: Tosca’s poignant soliloquy as she
is about to sacrifice herself to the evil Baron

Vissi d’Arte

Tosca:

I lived for art. I lived for love; never did I harm a living
creature! Whatever misfortunes I encountered I sought
with secret hand to succour. Ever in pure faith, my
prayers rose in the holy chapels. Ever in pure faith, I
brought flowers to the altars.

In this hour of pain, why, why, oh Lord, why dost Thou
repay me thus?

Jewels I brought for the Madonna's mantle, and songs
for the stars in heaven that they shone forth with
greater radiance.

In this hour of distress, why, why, oh Lord, why dost
Thou repay me thus?

Coloratura Soprano

Voice of the Forest Bird from *Siegfried*

(Video)

Dawn Upshaw (s), Siegfried Jerusalem (t)
– 1990

The Metropolitan Opera Orchestra, James
Levine, cond.

September 2007

The Guild of Mercury Opera Rochester

17

Siegfried

Richard Wagner, 1813-1883

Libretto by the composer

First Performance, 1862, Vienna

Part 3 of *The Ring of the Nibelung* based on the
13th century German epic *Nibelungenlied*.

Forest Bird: The hero Siegfried has slain a
dragon and an evil dwarf and has learned to
understand the speech of animals. A magic
bird will lead him to the magic mountain to
claim his promised bride, Brünnhilde

September 2007

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18

Soubrette (Soprano Leggiero)

"Batti, batti, o bel Masseto" from *Don Giovanni*

(Video)

Hei-Kyung Hong (s) – 2000

The Metropolitan Opera Orchestra, James
Levine, cond.

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The Guild of Mercury Opera Rochester

19

Don Giovanni

W. A. Mozart, 1756-1791

Libretto by Lorenzo da Ponte, after morality
play by Tirso de Molina, 1630

First Performance, 1787, Prague

The evil Don receives divine retribution after a
career of seductions and rapes.

"Batti, batti, o bel Masseto": Pretty peasant girl,
Zerlina, after nearly yielding to the lecherous
Don, seeks forgiveness from her boyfriend,
Masetto (and succeeds in wrapping him
around her finger).

September 2007

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20

Less Common Voices The Treble ("Boy" Soprano)

- ◆ Usually brief roles for young child
- ◆ Example: The Shepherd Boy in Puccini's *Tosca*
- ◆ Traditionally a boy; even today, boys more common than girls
- ◆ Roles frequently covered by an adult female soprano

Treble (Child Soprano)

"Io di sospiri" from *Tosca*

Dominick Martinez (trb) – 1981
Philharmonia Orchestra, James Levine,
cond.

Tosca

Giacomo Puccini, 1858-1924

Libretto by Giuseppe Giacosa and Luigi Illica,
after Victorien Sardou, *La Tosca*, 1887

First Performance, 1900, Rome

The painter Cavaradossi and his lover, the singer Tosca, struggle against the evil Baron Scarpia during the Austrian occupation of Italy.

"Io di sospiri": Prelude to Act III. Dawn breaks over Rome as Cavaradossi awaits execution; a shepherd boy is heard singing offstage.

Io di sospiri

(Sunrise. Gradually darkness is dispelled by the grey, uncertain light of the hour before dawn. Church bells toll for matins. The voice of a shepherd passing with his flock can be heard.)

Voice of shepherd boy

I give you sighs. There are as many as
there are leaves driven by the wind.

You may scorn me, and my heart is sick.
Oh, lamp of gold, I die for you.

The Mezzo

Common Mezzo Roles

- ◆ The female "heavy" or villainess
- ◆ The heroine or female protagonist, to emphasize a stronger character (Carmen, Angelina in *Cenerentola*, Rosina in *Barber of Seville*)
- ◆ The mother or aunt
- ◆ Heroine's older maid or nanny
- ◆ Witch or Gypsy woman
- ◆ Teenage boy ("trouser role")
- ◆ In 17th and early 18th Century, any lead male
- ◆ "Witches, bitches and boys"

Some Mezzo Categories

- ◆ Bel Canto / Coloratura
 - Rosina in Rossini's *Barber of Seville*
- ◆ Trouser Role
 - Cherubino in Mozart's *Marriage of Figaro*
- ◆ Dramatic Mezzo
 - Azucena in Verdi's *Il Trovatore*

Bel Canto / Coloratura Mezzo

"Io sonno docile" from *The Barber of Seville*

(Video)

Cecilia Bartoli (ms) – 1988

Radio Symphony Orchestra, Stuttgart,
Gabriele Ferro, cond.

The Barber of Seville

Gioacchino Rossini, 1792-1868

Libretto by Cesare Sterbini, after the first play
of a trilogy by Beaumarchais, 1775

First Performance, 1816, Rome

Handsome Count Almaviva succeeds in winning
Rosina, foiling her avaricious guardian, Dr.
Bartolo, with the help of the clever barber,
Figaro

“Io sonno docile”: Rosina announces that she is
meek, modest and docile – as long as she
gets her way!

Mezzo – Trouser Role

“Voi che sapete” from *Marriage of Figaro*

(Video)

Pamela Helen Stephen (ms) – 1993

The English Baroque Soloists, John Eliot
Gardner, cond.

The Marriage of Figaro

W. A. Mozart, 1756-1791

Libretto by Lorenzo da Ponte after the second play of a trilogy by Beaumarchais, 1784

First Performance, 1786, Vienna

Wily Figaro, with the help of the Countess, outwits the lecherous Count Almaviva and preserves the honor of his fiancée, Susanna.

Cherubino, the archetypical horny teenager, laments to the Countess and Susanna of his romantic problems

Dramatic Mezzo

"Stride la vampa" from *Il Trovatore*

(Video)

Fiorenze Cossotto (ms) - 1978

Orchestra of the Vienna State Opera,
Herbert von Karajan, cond.

Il Trovatore

Giuseppe Verdi, 1813 – 1901

Libretto by Salvatore Cammarano and Leone
Bardare, after the play by Antonio Gutiérrez,
1836

First Performance, 1853, Rome

Manrico, the troubadour, struggles with the evil
Count di Luna

“Stride la vampa”: The Gypsy woman,
purportedly Manrico’s mother, describes how
her own mother was burned at the stake

The Contralto

The Contralto

- ◆ Low-pitched, “dark” female voice
- ◆ Infrequently used in opera
- ◆ Some Examples:
 - Erda, the Earth Goddess in Wagner’s *Ring Cycle*
 - Olga, Tatyana’s younger(!) sister in Tchaikovsky’s *Eugene Onegin*
- ◆ Our Example: a trouser role, the Spanish poet Federico Garcia Lorca, from Golijov’s *Ainadamar*

The Contralto

“Desde mi ventana” from *Ainadamar*

(Video)

Kelly O’Connor (c) - 2005

Atlanta Symphony Orchestra, Robert Spano, cond.

Ainadamar

(The Fountain of Tears)
Osvaldo Golijov, 1960 –

Libretto by David Henry Hwang

First Performance, 2005, Santa Fe (concert version
2004, Tanglewood)

The death of the Spanish poet and playwright, Federico Garcia Lorca, killed by Spanish Fascists, as recalled by his friend, the actress Margarita Xirgu

"Desde mi ventana": Lorca describes how he would gaze from his bedroom window in Granada at the statue of the revolutionary heroine, Mariana Pineda

Desde mi ventana

(Aria to the Statue of Mariana)

LORCA

From my bedroom window I looked out at her statue. In Granada she was called the "Symbol of Revolutionary Purity," and yet, for me, she was never so cold, never so gray, not nearly so pure. To me, Mariana was light and warmth and, most of all, love.

STATUES

My eyes are the stars in your deepest night.



Federico Garcia Lorca (Acrylic, 2005)
Antonio Guijarro Morales, known as Aguijarro, Spain, 1943 -

Less Common Voices The Counter-Tenor (Male Alto)

- ◆ Primarily in 17th - 18th Century Opera
- ◆ Often, the hero or other leading male role
- ◆ Example: Jupiter in Handel's *Semele*
- ◆ Long neglected, considered "archaic" – since mid '90s has experienced a revival

The Countertenor

"Where'er you walk" from *Semele*

Andreas Scholl (ct) – 1999

Orchestra of the Age of Enlightenment,
Sir Roger Norrington, cond.

Semele

George Frideric Handel (1685-1759)

Libretto based on one by William Congreve
(1705)

First Performance, 1744, London

From classical mythology: Juno is angered by
Jupiter's affair with the nymph, Semele

"Where'er you walk": Jupiter is attempting to
seduce Semele with promises of eternal
pleasure.

Where'er you walk

Jupiter

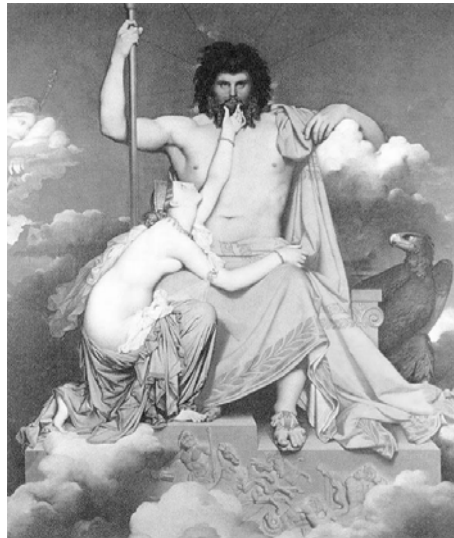
Where'er you walk, cool gales shall fan
the glade; trees, where you sit, shall
crowd into a shade;

Where'er you tread, the blushing flow'rs
shall rise; and all things flourish
where'er you turn your eyes.

September 2007

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43



Jupiter and Thetis (1811)

Jean Auguste Dominique Ingres, France, 1780-1867

The Tenor

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45

Common Tenor Roles

- ◆ The Hero
- ◆ Any younger male character
- ◆ A frail, very old man
- ◆ A supernatural male character
- ◆ An effete or devious villain

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46

Some Tenor Categories

- ◆ Dramatic
 - Cavaradossi in Puccini's *Tosca*
- ◆ Bel Canto
 - Nemorino in Donizetti's *Elixir of Love*
- ◆ Heldentenor (Heroic Tenor)
 - Siegfried in Wagner's *Ring Cycle*
- ◆ High Tenor (Altino, Haute-contre)
 - The mysterious Astrologer in Rimsky-Korsakov's *Golden Cockerel (Coq d'or)*

Dramatic Tenor

"E lucevan le stelle" from *Tosca*

Plácido Domingo (t) - 1981
Philharmonia Orchestra, James Levine,
cond.

Tosca

Giacomo Puccini, 1858-1924

Libretto by Giuseppe Giacosa and Luigi Illica,
after Victorien Sardou, *La Tosca*, 1887

First Performance, 1900, Rome

The painter Cavaradossi and his lover, the singer Tosca, struggle against the evil Baron Scarpia during the Austrian occupation of Italy.

"E lucevan le stelle": As Cavaradossi awaits execution, he passionately recalls a moment with his love, Tosca

E lucevan le stelle

Cavaradossi

(begins to write, but after a few lines a flood of memories invades him.)

And the stars shone and the earth was perfumed. The garden gate creaked and footsteps crunched on the gravel path. Fragrant, she entered and fell into my arms.

Oh soft kisses, oh sweet abandon, as trembling, I unloosed her veils and disclosed her beauty.

Oh vanished forever is that dream of love, fled is that hour, and I die in desperation.

And never before have I loved life so much!

(Bursts into sobs)

Bel Canto Tenor

"Una furtiva lagrima" from *L'Elisir d'Amore*

(Video)

Rolando Villazón (t) - 2005

Orchestra of the Vienna State Opera,
Alfred Eschwé, cond.

September 2007

The Guild of Mercury Opera Rochester

51

L'Elisir d'Amore

Gaetano Donizetti, 1797 – 1848

Libretto by Felice Romani after a libretto by
Eugene Scribe (1831)

First Performance, 1832, Milan

Farm boy Nemorino tries to win the love of
Adina with the aid of an elixir sold by the
charlatan Dulcamara

"Una furtiva lagrima": Adina has announced
that she will marry dashing Sgt. Belcore, but
Nemorino, still very much in love with her,
thinks he saw "one furtive tear" run down her
cheek.

September 2007

The Guild of Mercury Opera Rochester

52

High Tenor

The Astrologer's Prologue from *The Golden Cockerel*

(Video)

Barry Banks (t) - 2002

Orchestra of Paris, Kent Nagano, cond.

The Golden Cockerel

Nikolai Rimsky-Korsakov, 1844 – 1908

Libretto by Vladimir Belsky after a poem
by Alexander Pushkin (1834)

First Performance, 1909, Moscow

An allegorical fairy tale about a kingdom
guarded by a magic golden rooster.

Astrologer's Prologue: The mysterious,
supernatural Astrologer uses his
magical powers to create the scene.

The Heldentenor (Heroic Tenor)

"Nothung" from *Siegfried*

(Video)

Siegfried Jeruselem (t), Heinz Zednik (t) -
1990

Metropolitan Opera Orchestra, James
Levine, cond.

Siegfried

Richard Wagner, 1813-1883

Libretto by the composer

First Performance, 1862, Vienna

Part 3 of *The Ring of the Nibelung* based on the
13th century German epic *Nibelungenlied*.

"Nothung": The hero Siegfried has discovered
the fragments of his father's shattered magic
sword (named "Nothung" or "Needful"), and
attempts to reforge it.

The Baritone

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57

Common Baritone Roles

- ◆ The villain
- ◆ An older male hero or protagonist
- ◆ The hero's companion
- ◆ The father or big brother
- ◆ Any vigorous middle-aged male

September 2007

The Guild of Mercury Opera Rochester

58

Some Baritone Categories

- ◆ Buffo
 - Figaro in Rossini's *Barber of Seville*
- ◆ Lyric
 - Big brother Valentin in Gounod's *Faust*
- ◆ Dramatic
 - King Nabucco in Verdi's *Nabucco*

Buffo Baritone

"Largo al factotum!" from *The Barber of Seville*

(Video)

Gino Quilico (br) – 1988

Radio Symphony Orchestra, Stuttgart,
Gabriele Ferro, cond.

The Barber of Seville

Gioacchino Rossini, 1792-1868

Libretto by Cesare Sterbini, after the first play
in the trilogy by Beaumarchais, 1775

First Performance, 1816, Rome

Handsome Count Almaviva succeeds in winning
Rosina, foiling her avaricious guardian, Dr.
Bartolo, with the help of the clever barber,
Figaro

"Largo al factotum": Figaro introduces himself
and lets us know what a fine fellow he is.

Lyrical Baritone

**"Avant des quitter ces lieux" from
Gounod's *Faust***

(Video)

Walton Grönroos (br) – 1985

Orchestra and Chorus of the Vienna State
Opera, Erich Binder, cond.

Faust

Charles Gounod, 1818 – 1893

Libretto by Jules Barbier and Michel Carré after
Goethe's *Faust, Part I* (1808)

First Performance, 1859, Paris

A retelling of the ancient Faust legend. Faust,
aided by Mephistopheles, seduces the innocent
Marguerite. She is redeemed, he is damned.

"Avant de quitter ces lieux": Marguerite's big
brother Valentin prays for her well-being
before going off to war.

Dramatic Baritone

"Dio di Giuda" from *Nabucco*

(Video)

Renato Brusin (br) – 1998

Orchestra of the Teatro San Carlo, Paulo
Carignani, cond.

Nabucco

Giuseppe Verdi, 1813 - 1901

Libretto by Temistocle Solera, based on History
of the Babylonian Captivity, Book of Daniel.

First Performance, 1842, Milan

Set in Jerusalem and Babylon, 587 BC

"Dio di Giuda": Babylonian King
Nebuchadnezzar, struck with madness for his
blasphemous claim of divinity, regains his
sanity and pledges himself to the God of
Judah

The Bass

Common Bass Roles

- ◆ The old king
- ◆ The high priest
- ◆ The benevolent trusted old advisor
- ◆ A distinguished, powerful or especially vigorous elderly man
- ◆ An older comic protagonist ("Primo Buffo")
- ◆ A disreputable older man
- ◆ The Devil
- ◆ Otherwise, very rarely a villain

Some Bass Categories

- ◆ Lyric
 - Prince Gremin in Tchaikovsky's *Eugene Onegin*
- ◆ Dramatic
 - Mephistophiles in Gounod's *Faust*
- ◆ Russian Comic/Dramatic
 - Varlaam in Mussorgsky's *Boris Godunov*

Lyric Bass

Prince Gremin's Aria from *Eugene Onegin*

(Video)

Aik Martirosyan (b) – 2000

Orchestra of the Bolshoi Theater, Mark Ermler, cond.

Eugene Onegin

Peter Ilyich Tchaikovski, 1840 – 1893

Libretto by the composer, after verse novel by Alexander Pushkin (1831)

First Performance, 1879, Moscow

Handsome, cosmopolitan Onegin rejects simple country girl Tatyana. He later falls in love with Tatyana but is rejected.

Gremin's Aria: Onegin has returned to St. Petersburg and attends a grand ball. He encounters his relative, a distinguished general, Prince Gremin, who is now married to Tatyana.

Diabolical Bass

Song of the Golden Calf from *Faust*

(Video)

Ruggero Raimondi (b) – 1985

Orchestra and Chorus of the Vienna State
Opera, Erich Binder, cond.

September 2007

The Guild of Mercury Opera Rochester

71

Faust

Charles Gounod, 1818 – 1893

Libretto by Jules Barbier and Michel Carré after
Goethe's *Faust, Part I* (1808)

First Performance, 1859, Paris

Retelling of ancient Faust legend. Faust, aided
by Mephistopheles, seduces the innocent
Marguerite.

Song of the Golden Calf: In the village square,
Mephistopheles mocks the villagers for their
venal avarice.

September 2007

The Guild of Mercury Opera Rochester

72

Russian Comic/Dramatic Bass

"The Siege of Kazan" from *Boris Godunov*

Boris Christoff (b) – 1952
Orchestre National de la Radiodiffusion
Française, Issay Dobrowen, cond.

Boris Godunov

Modest Mussorgsky, 1839 – 1881

Libretto by the composer after dramatic poem
by Pushkin and *History of the Russian State*
by Nikolai Karamzin.

First Performance, 1874, St. Petersburg

Boris has achieved the throne as a result of
assassinating Tsarevitch Dimitry. He is
destroyed by his conscience

"The Siege of Kazan": At a country inn, the
disreputable monk, Varlaam, drunkenly sings
of his service in the army of Tsar Ivan IV.

The Siege of Kazan

Varlaam (*Bottle in hand*)

While our troops were at the walls of Kazan, the terrible Tsar Ivan sat banqueting and making merry. He was merciless with the Tartars, because he wasn't used to walking from one end of Russia to the other.

Step by step the Tsar approached the city. Under the river at Kazan he stealthily placed his mines. Unconcerned, the Tartars went about their business, looking down at Tsar Ivan from time to time – those wicked Tartars!

Plunged in sorrow, the Tsar hung his dear head on his right shoulder. Like steel, he summons his gunners and gives the order to light the taper to set off the mine. The wax taper smoking in his hand, a young gunner now approaches the powder keg, and begins to roll it into place.

And what a roar when the mine went off! The wicked Tartars started to howl and scream at the top of their voices. Multitudes of Tartars fell that day – eighty thousand fell, plus three thousand and more.

That's how it was at the walls of Kazan. Ha ha!

Thank You



And Good Night!

Playlist

The Voices of Opera

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Lyric Soprano

1. “O Silver Moon” from *Russalka* (2:24)

Antonín Dvořák (1841-1904)
Renée Fleming (s) – 2002
Orchestra of the National Opera of Paris, James Conlon, cond.
TDK DVUS-OPRUS (DVD)

Dramatic Soprano

2. “Vissi d’arte” from *Tosca* (3:44)

Giacomo Puccini (1858-1924)
Renata Scotto – 1981
Philharmonia Orchestra, James Levine, cond.
EMI CDC 749366 2

Coloratura Soprano

3. Voice of The Forest Bird from *Siegfried* (4:06)

Richard Wagner (1813-1883)
Dawn Upshaw (s), Siegfried Jerusalem (t) – 1990
The Metropolitan Opera Orchestra, James Levine, cond.
Deutsche Grammophon 440 073 037-9 (DVD)

Soubrette (Soprano Leggiero)

4. “Batti, batti, o bel Masseto” from *Don Giovanni* (3:42)

W.A. Mozart (1756-1791)
Hei-Kyung Hong (s) – 2000
The Metropolitan Opera Orchestra, James Levine, cond.
Deutsche Grammophon B0004051-09 (DVD)

Treble (“Boy Soprano”)

5. “Io di sospiri” (Prelude to Act III) from *Tosca* (2:33)

Giacomo Puccini (1858-1924)
Dominick Martinez (trb) – 1981
Philharmonia Orchestra, James Levine, cond.
EMI CDC 7 49366 2

Bel Canto / Coloratura Mezzo

6. “Io sono docile” from *Il Barbiere di Siviglia* (3:48)

Gioacchino Rossini (1792-1868)
Cecilia Bartoli (ms) – 1988
Radio Symphony Orchestra, Stuttgart, Gabriele Ferro, cond.
Arthaus Musik 100091 (DVD)

Mezzo – “Trouser Role”

7. “Voi che sapete” from *Le Nozze di Figaro* (2:34)

W.A. Mozart (1756-1791)
Pamela Helen Stephen (ms) – 1993
The English Baroque Soloists, John Eliot Gardner, cond.
Deutsche Grammophon Archiv 073 018-9 (DVD)

Dramatic Mezzo

8. “Stride la vampa” from *Il Trovatore* (3:01)

Giuseppe Verdi (1813-1901)
 Fiorenze Cossotto (ms) – 1978
 Orchestra of the Vienna State Opera, Herbert von Karajan, cond.
 TDK DVUS-CLOPIT (DVD)

Contralto

9. “Desde mi ventana” from *Ainadamar* (3:44)

Osvaldo Golijov (1960-)
 Kelley O’Connor (c) - 2005
 Atlanta Symphony Orchestra, Robert Spano, cond.
 Deutsche Grammophon B0006429-02

Countertenor

10. “Where’er you walk” from *Semele* (2:12)

George Frideric Handel (1685-1759)
 Andreas Schöll (ct) – 1999
 Orchestra of the Age of Enlightenment, Sir Roger Norrington, cond.
 Decca 289 466 196-2

Dramatic Tenor

11. “E lucevan le stelle” from *Tosca* (3:10)

Giacomo Puccini (1858-1924)
 Plácido Domingo (t) – 1981
 Philharmonia Orchestra, James Levine, cond.
 EMI CDC 749366 2

Bel Canto Tenor

12. “Una furtiva lagrima” from *L’Elisir d’Amore* (1:59)

Gaetano Donizetti (1797-1848)
 Rolando Villazón (t) – 2005
 Orchestra of the Vienna Staatsoper, Alfred Eschwé, cond.
 Virgin Classics 00946 363352 9 (DVD)

High Tenor (Tenor Altino)

13. Astrologer’s Prologue from *The Golden Cockerel* (2:24)

Nikolai Rimsky-Korsakov (1844 -1908)
 Barry Banks (t) – 2002
 Orchestre de Paris, Kent Nagano, cond.
 TDK DVUS-OPLCO (DVD)

Heldentenor

14. “Nothung!” from *Siegfried* (2:57)

Richard Wagner (1813-1883)
 Siegfried Jerusalem (t), Heinz Zednik (br) – 1990
 The Metropolitan Opera Orchestra, James Levine, cond.
 Deutsche Grammophon 440 073 037-9 (DVD)

Buffo Baritone

15. “Largo al factotum!” from *Il Barbiere di Siviglia* (4:38)

Gioacchino Rossini (1792-1868)
 Gino Quilico (br) – 1988
 Radio Symphony Orchestra, Stuttgart, Gabriele Ferro, cond.
 Arthaus Musik 100091 (DVD)

Lyric Baritone

16. “Avant de quitter ces lieux” from *Faust* (3:21)

Charles Gounod (1818 - 1893)
Walton Grönroos (br) – 1985
Orchestra and Chorus of the Wiener Staatsoper, Conductor, Erich Binder.
Deutsche Grammophon B0005829-09 (DVD)

Dramatic Baritone

17. “Dio di Giuda” from *Nabucco* (4:06)

Giuseppe Verdi (1813-1901)
Renato Brusin (br) – 1998
Orchestra of the Teatro di San Carlo, Paulo Carignani, cond.
Delos DE 3292 (DVD)

Lyric Bass

18. Prince Gremin’s Aria from *Eugene Onegin* (3:23)

Pyotr Tchaikovski (1840 - 1893)
Aik Martirosyan (b) – 2000
Orchestra of the Bolshoi Theater, Mark Ermler, cond.
TDK DVUS-OPEON (DVD)

Diabolical Dramatic Bass

19. Song of the Golden Calf from *Faust* (1:50)

Charles Gounod (1818 - 1893)
Ruggero Raimondi (b) – 1985
Orchestra and Chorus of the Wiener Staatsoper, Conductor, Erich Binder.
Deutsche Grammophon B0005829-09 (DVD)

Dramatic Bass (Russian Style)

20. “The Seige of Kazan” from *Boris Godunov* (2:16)

Modest Moussorgsky (1839 - 1881)
Boris Christoff (b) – 1952
Orchestre National de la Radiodiffusion Française, Issay Dobrowen, cond.
Pearl GEMS 0188

TT = 60:35