

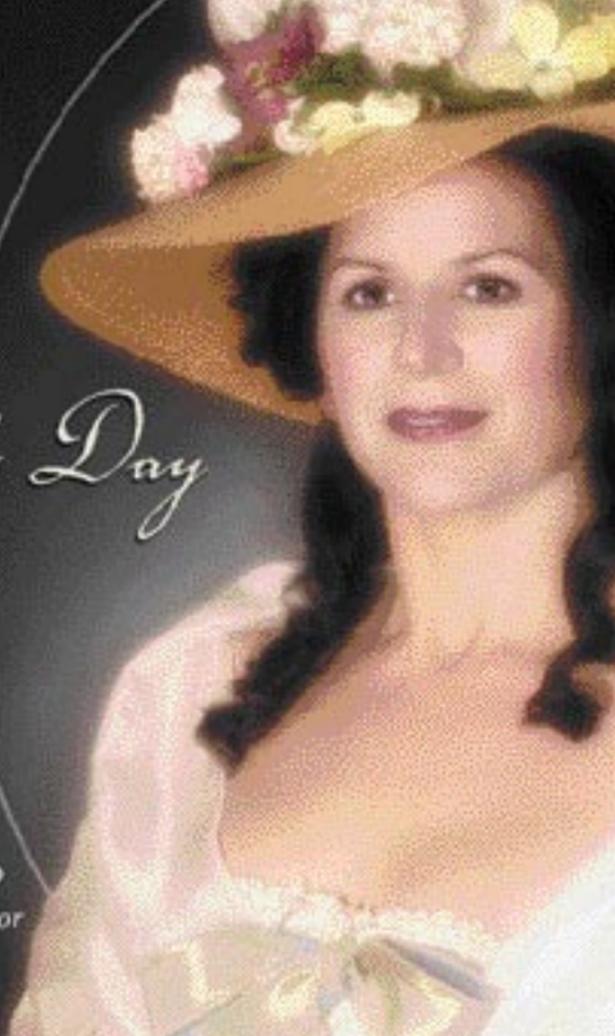
Cedille Records
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*Divas of
Mozart's Day*

Patrice Michaels
soprano

Classical Arts
Orchestra

Stephen Alltop
conductor



Divas of Mozart's Day

Patrice Michaels *soprano*

Classical Arts Orchestra / **Stephen Alltop** *conductor*

with **Peter Van De Graaff** *bass-baritone*

Based on a concept by musicologist **Dorothea Link**

CATARINA CAVALIERI (1755-1801)

Diva years in Vienna: 1778-1793

The first Constanze in *Die Entführung aus dem Serail* (1782)

Wolfgang Amadeus Mozart (1756-1791)

① "Tra l'oscure ombre funeste" from *Davidde penitente*, K. 469 (1785) (6:58)

Vincenzo Righini (1756-1812)

② "Per pietà, deh, ricercate" from *L'incontro inaspettato* (1785) (4:50)*

Antonio Salieri (1750-1825)

③ "Wenn dem Adler das Gefieder" from *Der Rauchfangkehrer* (1781) (5:25)*

NANCY STORAGE (1765-1817)

Diva years in Vienna: 1783-1787

The first Susanna in *Le Nozze di Figaro* (1786)

Wolfgang Amadeus Mozart

④ "Ch'io mi scordi di te . . . Non temer, amato bene" (*scena con rondò*) K. 505 (1787) (10:10)
with Stephen Alltop, *fortepiano solo*

Vicente Martín y Soler (1754-1806)

⑤ "Dolce mi parve un dì" from *Una cosa rara* (1786) (3:33)

Antonio Salieri

⑥ "La ra la, che filosofo buffon" from *La grotta di Trofonio* (1785) (2:57)*
with Peter Van De Graaff, *bass-baritone*

Stephen Storage (1762-1796)

⑦ "How Mistaken is the Lover" from *The Doctor and the Apothecary* (1788) (3:25)*

ADRIANA FERRARESE DEL BENE (c. 1760 - after 1804)

Diva years in Vienna: 1788-1791

The first Fiordiligi in *Così fan tutte* (1790)

Wolfgang Amadeus Mozart

⑧ "Al desio di chi t'adora" K. 577 from *Le nozze di Figaro* (1789 revival) (6:02)

Antonio Salieri

⑨ "Alfin son sola . . . Sola e mesta fra tormenti" from *La cifra* (1790) (8:47)*

LUISA LASCHI MOMBELLI (1763 - c. 1789)

Diva years in Vienna: 1784, 1786-1788

The first Countess in *Le nozze di Figaro* (1786)

Wolfgang Amadeus Mozart

⑩ "Reſtati quà . . . Per queſte tue manine" K. 540b from *Don Giovanni* (Vienna, 1788) (5:24)
with Peter Van De Graaff, *bas-baritone*

Vicente Martín y Soler

⑪ "Serenò raggio" from *L'arbore di Diana* (1787) (2:59)*

LOUISE VILLENEUVE (fl. 1771 - 1799)

Diva years in Vienna: 1789-1791

The first Dorabella in *Così fan tutte* (1790)

Wolfgang Amadeus Mozart

⑫ "Ahí cosa veggio" . . . Vado, ma dove?" K. 583 (5:38)

Subſtitute aria in Martín y Soler's *Il burbero di buon core* (1789)

Wolfgang Amadeus Mozart [Recitative]

Domenico Cimarosa (1749-1801) [Rondò]

⑬ "No caro, fa coraggio" . . . Quanto è grave il mio tormento" (9:06)

Insertion aria in Guglielmi's *La quakera ſpiritosa* (1790)

* World Premiere Recording

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Elizabeth Blumenstock, *concertmaster*
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Jeri-Lou Zike
Thomas Yang

VIOLIN II

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Nell Flanders
Lori Ashikawa
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VIOLA

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Susan Rozendaal
Vania Phillips
Arian Sheets

CELLO

John Mark Rozendaal, *principal*
Craig Trompeter
Chase Morrison

BASS

Jerry Fuller, *principal*
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THE DIVAS OF MOZART'S DAY

Notes by Dorothea Link

When Mozart settled in Vienna in 1781, he was almost immediately commissioned to write an opera for the *Singspiel* company that formed part of the Imperial and Royal National Court Theater founded and administered by Emperor Joseph II. This company, like the genre itself (German opera employing spoken dialogue instead of sung recitative), could not yet boast any great artistic successes, but Joseph nurtured it along, partly to support local talent and partly to avoid having to spend large amounts on imported opera. Encouraged by the success of his self-supporting theater, he created an *opera buffa* company in 1783 for which he engaged expensive singers from Italy. The *Singspiel* was then dissolved, and many of its singers were absorbed into the Italian company. In 1785, however, the *Singspiel* was revived for a further two and a half years, during which it coexisted with the *buffa* company. In the space of a few years, there came a succession of great operas by composers such as Mozart, court composer and *Kapellmeister* of the *opera buffa* Antonio Salieri, and visiting composer Vicente Martín y Soler. Lorenzo Da Ponte, the company's librettist, furnished most of the texts. Due to constraints imposed by the onset of war with Turkey in 1788, the *Singspiel* was again dissolved and the Italian opera was pared down. Artistic momentum continued nonetheless, producing further masterpieces from Salieri and Mozart. This great era for opera at the imperial court came to an end with the death of Emperor Joseph in 1790 (and, of course, Mozart in 1791).

Each of the five *prime donne* featured on this recording contributed to the brilliance of Joseph's opera. Catarina Cavalieri was present from the very beginning. Throughout her long tenure at the court opera, she sang in both *Singspiel* and *opera buffa*. In *Singspiel* she usually took the leading roles; in *opera buffa*, however, she was often consigned to secondary parts. Nancy Storace was the *opera buffa* company's first *prima donna*. She initially sang *prima donna seria* parts, but eventually switched to *prima donna buffa* roles. Often partnered with Storace was Luisa Laschi Mombelli: when Storace sang the serious female part, Laschi took the comic role (and later vice versa). Laschi was an extraordinarily versatile singer, who apparently could excel in a wide range of parts. She was therefore not threatened by the arrival of Adriana Ferrarese del Bene midway through the 1788-89 season. Ferrarese was exclusively a *seria* singer, not quite exceptional enough for *opera seria* on the international stage in London, but greatly valued for her vocal prowess in smaller houses and in *opera buffa*, in which she took the serious roles. Laschi was replaced the following season by Louise Villeneuve who, like Laschi, could sing comic and serious roles equally well.

These glorious voices may seem to have vanished forever, but they are not entirely lost. Because composers of that era fashioned their music to the voices of the singers who were to perform it, arias composed for a particular sing-

er capture and preserve the characteristics of her voice. By identifying and collecting such arias, it is possible to some extent to recover the special qualities of their voices. This recording presents a selection of arias by Mozart and his Viennese contemporaries, chosen to create a vocal profile for each of the five divas. Except for the Mozart selections, the pieces are largely unknown today (and even in Mozart's case, the works are not commonplace — including two previously unrecorded accompanied recitatives). For all of these (non-Mozart pieces) but one, the scores were drawn from original manuscript sources in the Austrian National Library; Stephen Storace's own published score was used for the English aria on track 7.

CATERINA CAVALIERI (1755 - 1801)

A native of Vienna, she spent her entire career in the service of the imperial court theater. She ranked highest among the German female singers, but took second place to the Italians. Emperor Joseph II valued Cavalieri for her willingness to sing whatever roles she was assigned, whether in German or Italian opera, even while he acknowledged her lack of versatility. She could deliver a tortuously demanding bravura aria with every note in place, but expressing tender sentiments that required nuanced acting was apparently difficult for her. Cavalieri was a pupil of court composer Antonio Salieri, and was rumored to have been his mistress.

Mozart wrote a great deal of memorable music for Cavalieri, beginning with Constanze in *Die Entführung aus dem Serail* in 1782. He was quick to

exploit her strengths, as he reported to his father in his letter of September 26, 1781: "I sacrificed Konstanze's aria a bit to the agile throat of Mlle Cavalieri." That was only the first aria "Ach, ich liebe." The virtuosic writing culminated in the second-act show-stopper "Martern aller Arten." Four years later, as Mlle Silberklang in *Der Schauspieldirektor*, Cavalieri portrayed a coloratura soprano who could contentedly sing an entire aria on the word "allegro." When she was cast as Elvira in the 1788 Viennese production of *Don Giovanni*, Mozart wrote "Mi tradi" for her, using *fioratura* as a means of depicting Elvira's internal struggle. For the 1789 Viennese revival of *Le nozze di Figaro*, in which she sang the Countess, Mozart revised "Dove sono" to include several passages of *fioratura*. This did not just serve to show off Cavalieri's voice: in accord with late 18th century convention, it also strengthened the characterization of the Countess as a person of nobility. Perhaps this edition of the aria should be sung today; the first version is vocally plainer only because the original Countess (Laschi) did not sing *fioratura*.

7 Mozart, "Tra l'oscure ombre funeste" for soprano primo in *Davidde penitente*, K. 469, 1785

Mozart contributed this oratorio to the Easter fundraising concerts of the *Tonkünstler-Sozietät*, a pension fund for musicians' widows and orphans. He assembled the oratorio from sections of his Mass in C minor, K. 427 (417a), fitting to it a new text (attributed to Lorenzo Da Ponte) and adding two new arias, including this one for Cavalieri. The aria opens with an Andante in C minor before moving to an Allegro in C major in which the vocal writing breaks into dazzling

virtuosity, several times touching on high C. Its message expresses the joy and peace that righteous, faithful hearts may expect, even in the face of storms and threatening shadows.

② Vincenzo Righini, "Per pietà, deh, ricercate" for Aurora in *L'incontro inaspettato*, 1785. Nunziato Porta, libretto.

Righini was the most sought-after voice teacher in Vienna in the 1780s, counting among his pupils Josepha Weber Hofer, the original Königin der Nacht, and Princess Elisabeth von Württemberg, the bride of future Emperor Franz II. His *Exercices pour se perfectionner dans l'art du chant* were republished many times throughout Europe. Highly regarded as a composer by Vienna's nobility, Righini wrote operas both for private commission and for the court theater. He wrote exquisitely for Cavalieri, and his beautiful orchestration for this aria features an obbligato clarinet. The opera employs a plot also used by Mozart (*Die Entführung aus dem Serail*), Gluck, Haydn, and others. In this aria, Aurora is distracted with grief and begs assistance in searching for her husband.

③ Salieri, "Wenn dem Adler das Gefieder" for Nanette in *Der Rauchfangkehrer*, 1781. Joseph Leopold Auenbrugger, libretto.

This is Salieri's only *Singspiel*, written at the request of the emperor in the fourth year of his company. Salieri used the commission as an opportunity to enter the debate over whether the German language was suitable for singing. When the leading lady declares that sung German is tasteless, her suitor replies that the problem lies

not with the language but with singers who do not enunciate properly. Salieri thus expressed support for the Emperor's *Singspiel* project, but also contrived to write four arias in Italian by making the opera's protagonist an Italian singing teacher who speaks faulty German. In the opera, the wealthy young widow and former opera singer Frau von Habicht competes with her stepdaughter Nanette for marriage to a man they believe to be an Italian *marchese*, but who is actually a chimney-sweep. In this aria, Nanette likens herself to the awe-inspiring eagle. Salieri writes a large-scale coloratura piece for Cavalieri, employing features that would become characteristic of her arias: C major tonality, fiery coloratura reaching high Cs and Ds, marchlike dotted rhythms, and full orchestration including trumpets and timpani. Mozart used this aria as a model for his "Martern aller Arten" and also, on a smaller scale, for "Tra l'oscure ombre funeste."

NANCY (ANNA) STORAGE (1765 - 1817)

Nancy was born in London to an English mother and an Italian father, a contrabassist. When she was fourteen, her family took her to Italy where she quickly rose to the rank of *prima donna*. At seventeen she was engaged for the imperial court opera in Vienna. Her four years there were the most brilliant in her career. Mozart, Vicente Martín y Soler, and Salieri provided her with some of her best roles and helped dictate the course of her musical future. She arrived in Vienna with the repertoire of a *prima donna seria*. By the time she left, however, she had recognized that her strong acting skills, engaging stage personality, and fine musicianship made her especially

gifted as a comic singer. Despite her determination to sing virtuosic arias, audiences consistently preferred her in lighter, vocally simpler pieces. In 1787 Storace returned to London, singing briefly in *opera buffa* before joining her brother, composer Stephen Storace, in English comic opera, where she enjoyed a long and celebrated career.

[4] Mozart, "Ch'io mi scordi di te . . . Non temer, amato bene" scena con rondò, K. 505, 1787

In addition to the role of Susanna in *Le nozze di Figaro*, Mozart wrote two arias for Storace: "Nacqui all'aura triofale" in the unfinished opera *Lo sposo deluso*, 1784, and this one for her farewell recital on February 23, 1787. He conceived this concert aria on a grand scale, utilizing her virtuosity and empathetic lyricism, and creating for himself a brilliant *obbligato* part on the fortepiano. The text, previously used in *Idomeneo*, expresses undying fidelity in the face of separation and features an appeal for pity from the listeners.

Following the recitative "Ch'io mi scordi di te," the aria "Non temer, amato bene" is in the form of a *rondò* — a two-tempo aria that became popular in Vienna in the early 1780s. Not to be confused with the instrumental rondo form, a *rondò* begins with a slow section that features *cantabile* singing and ends with a fast section that displays the singer's virtuosity. Reserved for the *prima donna*, in operas it was usually positioned immediately before the last-act finale. As Susanna in *Le nozze di Figaro*, Storace would have expected a *rondò* in the last act, and Mozart had, in fact, begun composing one: "Non tardar amato bene." He broke off its composition, however, when he was

apparently able to convince Storace to forego her showcase piece in favor of the simple but expressive aria "Deh vieni, non tardar."

[5] Vicente Martín y Soler, "Dolce mi parve un dì" for Lilla in *Una cosa rara*, 1786. Da Ponte, libretto.

After spending the early part of his operatic career in Italy, the Spanish composer arrived in Vienna in late 1785. The second of three operas he composed there, *Una cosa rara* took the city by storm, upstaging every other opera that season, including *Le nozze di Figaro*. Martín's lyrical genius was a perfect match for the pastoral subject matter, and almost every number in the opera, whether aria or ensemble, became a hit. The artful simplicity of his style suited Storace particularly well, and she created one of her most popular characters with the shepherdess Lilla. In this aria she laments her lost happiness — she and her betrothed had loved each other in perfect trust until the Prince descended upon her village and began wooing her.

[6] Salieri, "La ra la, che filosofo buffon" for Ofelia, with recitative for Ofelia and Trofonio in *La grotta di Trofonio*, 1785. Giambattista Casti, libretto

The poet and political satirist Giambattista Casti appeared in Vienna in 1784, possibly to vie for the position of imperial court poet, which had been vacant since the death of Pietro Metastasio two years earlier. Casti failed to win the post, even though he wrote two highly original librettos for the court opera. The second of these — a stylized, quirky, humorously mocking libretto with

an ostentatious display of erudition — *La grotta di Trofonio* became something of a model for Da Ponte's *Così fan tutte*. Two sisters, one serious and thoughtful, the other lighthearted and spirited, are betrothed to men with matching temperaments. The local sorcerer lures the women into his cave, where he exchanges their personalities, to the bewilderment of their lovers. In this aria, the formerly serious Ofelia emerges from Trofonio's cave, now jolly and vivacious, and makes fun of the sorcerer, much to his amusement.

71 Stephen Storage, "How Mistaken is the Lover" for Isabella in *The Doctor and the Apothecary*, 1788; originally "Care donne che bramate" for Lisetta as an insertion aria in Giovanni Paisiello's *Il re Teodoro in Venezia*, 1787

Nancy's brother composed this aria for her to sing in the London premiere of Paisiello's opera on December 8. The piece was an immediate success, and Stephen published it on December 21. Ten days later, another publisher issued a pirated edition. Stephen launched a lawsuit and eventually won what became a landmark case in the history of copyright law in Great Britain. While waiting for the judgment, Stephen reset the music to a text by J. Cobb in this 1788 English comic opera, adapted from Ditters von Dittersdorf's Viennese Singspiel *Doktor und Apotheker*. The message of this short aria is gently didactic, reminding the audience that, when it comes to love, "yes" doesn't always mean "yes," and "no" doesn't always mean "no."

ADRIANA FERRARESE DEL BENE (c.1760-after 1804) Ferrarese brought her studies at the Venetian Conservatorio di S. Lazzaro dei Mendicanti to an end in December 1782 by eloping with Luigi del Bene. After appearing on a number of Italian stages, she accepted a two-year engagement in London beginning in 1785. At first she sang opera *seria*, but after the arrival of Gertrud Elizabeth Mara, Ferrarese was assigned to *opera buffa*, where she sang the serious roles. Upon returning to Italy, she also returned to opera *seria*. In Vienna, however, she was once again engaged to sing serious roles in *opera buffa*, making her debut there in 1788 as the goddess Diana in Martin's *L'arbore di Diana*. The *Rapport von Wien* stated, "she has in addition to an unbelievable high register a striking low register and connoisseurs of music claim that in living memory no such voice has sounded within Vienna's walls. One pities only that the acting of this artist did not come up to her singing." That weakness confined Ferrarese to serious roles, leaving more interesting characters to singers such as Laschi and Villeneuve. In 1791 the new emperor reorganized the company and she was let go. She returned to Italy to sing *opera seria* until at least 1804. Mozart's professional relationship with Ferrarese consisted of revising the role of Susanna for the 1789 revival of *Le nozze di Figaro*, and of writing Fiordiligi in *Così fan tutte* for her in 1790.

8 Mozart, "Al desio di chi t'adora," K. 577, for Susanna in *Le nozze di Figaro*, 1789. Da Ponte, libretto

Although Ferrarese was clearly better suited to

singing the Countess than Susanna, the latter role had been established as the principal female role, so Susanna she had to sing. Mozart made the best of the situation by writing two new arias. He replaced "Venite, inginocchiatevi," which requires a great deal of acting, with "Un moto di gioia mi sento," K. 579. He wrote to his wife on August 19, 1789, that "the little aria I have made for Ferrarese I believe will please, if she is capable of singing it in an artless manner, which I very much doubt. However, she seemed very satisfied with it." If artlessness was not her strong suit, bravura was, and Mozart gave her plenty of opportunity to shine in the *rondò* "Al desio di chi t'adora," replacing "Deh vieni, non tardar." Vocally demanding, the aria features two basset horns, two bassoons, and two horns in a scoring that was to become characteristic of *Così fan tutte*, written only weeks later. Masquerading as the Countess, Susanna strikes a perfect pose as the love-lorn noblewoman, appealing directly to the audience for compassion in her misery. Count Zinzendorf noted in his diary on May 7, 1790, nine months into *Figaro's* Viennese revival, "Ferrarese's *rondò* always pleases."

⑨ Salieri, "Alfin son sola... Sola e mesta fra tormenti" for Eurilla in *La ciffra*, 1790. Da Ponte, *libretto*

Salieri attested to Ferrarese's talent by incorporating the following note into his autograph score: "Instrumental recitative Alfin son sola and *rondò* Sola e mesta fra tormenti: Pieces in the high serious style, but suitable for the person who sang them and for the situation in which she finds her-

self, and above all because they were composed for a famous prima donna, who could perform them most perfectly, and won the greatest applause." Salieri scholar John Rice traces a line of influence from Mozart's "Al desio" (composed in August 1789), through this aria (December 1789), to "Per pietà, ben mio, perdona" from *Così* (January 1790): all three share the *rondò* form, prominent horns, and vocal lines that feature Ferrarese's celebrated leaps between head and chest voice. *La ciffra* is the story of a beautiful and virtuous young woman who grows up as a peasant but discovers, after falling in love with a nobleman, that she is the long-lost daughter of another nobleman. In this aria, Eurilla, still ignorant of her true identity, contemplates her unhappy future.

LUISA LASCHI MOMBELLI (1763 - c.1789)

Laschi came to Vienna in 1784 for a trial period of eight months and was immediately appreciated. According to the *Wiener Kronik* of September 24, 1784, "she has a beautiful clear voice, which in time will become rounder and fuller; she is very musical, sings with more expression than the usual opera singers and has a beautiful figure! Madam Fischer [Nancy Storace's married name] has only more experience, and is otherwise in no way superior to Demoiselle Laschi." She returned to Vienna for a longer appointment in the spring of 1786 and created the Countess in *Le nozze di Figaro*. That season the lyric tenor Domenico Mombelli, with whom she had sung the previous year in Naples, joined the company. After learning of their plans to marry, the emperor wrote to his theater director with a jocular reference to *Figaro's* plot: "The marriage between Laschi and

Mombelli may take place without waiting for my return, and I cede to you *le droit de Seigneur*.”* Laschi performed an extraordinarily wide range of roles, defying classification as a singer. She must have had outstanding acting skills and a fine vocal technique, although she did not cultivate *fioratura*. The Mombellis left Vienna at Easter 1789. She died soon thereafter, perhaps in childbirth, having delivered a stillborn child the year before.

**the fictitious right of a nobleman to bed any bride on his estate on her wedding night.*

10 Mozart, “*Restati quà . . . Per queste tue manine*,” K. 540b, for Zerlina and Leporello in *Don Giovanni*, 1788. Da Ponte, libretto.

This duet, added to the opera for the Vienna production, is the only other music besides that of the Countess that Mozart wrote for Laschi. By 1788 she was the court theater’s leading female singer, earning considerably more than the Germans (Cavaliere, who sang Elvira and Aloysia Lange, who sang Donna Anna). She was assigned the role of Zerlina because it was considered the principal female part. The 1787 premiere had featured as Zerlina Caterina Bondini, who was also Prague’s first Susanna. The role of Donna Anna gained prominence only in the 19th century. This duet is broadly slapstick and presents a knife-wielding Zerlina tying Leporello to a chair so that he can be properly “handled” by Masetto. Masetto never arrives, so Zerlina gleefully disciplines Leporello herself.

11 Martin, “*Sereno raggio*” for Amore in *L’arbore di Diana*, 1787. Da Ponte, libretto.

Revealing yet another side of her stage personality from that of the tender Countess and the spirited Zerlina, Laschi took the role of the puckish Amore in this opera. The character appeared alternately as a woman and a man, which must have made considerable demands on her. According to the *Kritische Theaterjournal von Wien*, she was “Grace personified... ah, who is not enchanted by it, what painter could better depict the arch smile, what sculptor the grace in all her gestures, what singer could match the singing, so melting and sighing, with the same naturalness and true, warm expression?” In this little aria, another of Martin’s lyrical gems, Amore promises happiness to his most recent victims.

LOUISE VILLENEUVE (fl. 1771-1799)

She appears to have started her career in 1771 not as a singer, but as a dancer in Jean Georges Noverre’s ballet company in Vienna. By 1786 she was singing in Milan, and in June 1789 she returned to Vienna for her singing debut as Amore in Martin’s *L’arbore di Diana*. She successfully replaced Laschi, who had created the role, by virtue of “her charming appearance, her sensitive and expressive acting and her artful, beautiful singing” (*Wiener Zeitung*). She must have made Mozart’s acquaintance shortly after resettling in Vienna because he was soon composing substitution arias for her. First-rank singers frequently replaced arias in roles not originally written for them with pieces better suited to their voices; in Villeneuve’s case, these included arias she commissioned from Mozart. In August 1789 he gave

her "Alma grande e nobile core," K. 578, for Domenico Cimarosa's *I due baroni*, and in October "Chi sa, qual sia," K. 582, and "Vado, ma dove?" K. 583, both for Martin's *Il burbero di buon core*. By the end of that year, Mozart was hard at work on *Così fan tutte*, in which Villeneuve was cast as

Dorabella. In an inspired last-minute addition, Mozart wrote the aria "È Amore un ladroncello" as a kind of inside joke, alluding to Villeneuve's debut role in Vienna. She sang alongside Ferrarese in *Così*, but there is no evidence, as has sometimes been stated, that the two were sisters. In the spring of 1791 Villeneuve left for Italy, where she continued to perform until at least 1799.

12 Mozart, "Ah! cosa veggio . . . Vado, ma dove?" for Madama Lucilla in Martin's *Il burbero di buon core*, 1789. Da Ponte, libretto.

Many factors argue for Mozart's authorship of this recently discovered accompanied recitative to his "Vado, ma dove?" (see *Cambridge Opera Journal*, 2000), not the least of which is the way it prepares the aria. When it stands alone, the aria startles the listener with the intensity of its opening. The accompanied recitative, however, gradually builds the dramatic tension to where the beginning of the aria becomes the logical outcome of the emotional turbulence that precedes it. Madama Lucilla's husband is on the verge of bankruptcy. What Lucilla doesn't know is that she is partly to blame for having overspent. However, she is aware of the strained behavior of the other members of the household toward her. In the recitative, Lucilla reads a letter from her

husband's lawyer, pieces the story together, and resolves to save her husband. In the first part of the aria she expresses anxiety about how to accomplish her task, in the second she declares that love will show her the way.

13 Mozart, recitative "No caro, fa coraggio," and Domenico Cimarosa, *rondò* "Quanto è grave il mio tormento" for Madama Vertunna in Pietro Alessandro Guglielmi's *La quakera spiritosa*, 1790

This little-known accompanied recitative (in neither Köchel's thematic catalogue nor the complete works edition) was Mozart's contribution to a *pasticcio* built around Guglielmi's opera. Composed for Naples in 1783, the opera apparently needed drastic changes to make it suitable for Vienna seven years later. How Mozart came to compose a recitative to another composer's aria within a third composer's opera can only be imagined, but since there is a strong probability that Villeneuve sang the role of Vertunna, it is likely that she prevailed upon Mozart to improve her part. Cimarosa's piece qualifies as an insertion aria rather than a substitution because it introduces new words instead of simply resetting existing text. In the recitative and aria, the character alternately requests that her beloved remain brave and steadfast, exclaims her own torment and misery, and demands that the heavens protect her beloved.

Wolfgang Amadeus Mozart

① "Tra l'oscure ombre funeste" K. 469 from *Davidde penitente*

David Repentant

*Tra l'oscure ombre funeste,
Splende al giusto il ciel sereno,
Serva ancor nelle tempeste
La sua pace un fido cor.*

*Alme belle! Ah, si, godete
Nè alcun fia che turbi audace,
Quella gioja e quella pace,
Di cui solo è Dio l'autor.*

Amid the dark threatening shadows
A serene sky shines on the righteous.
So may the faithful heart preserve
Its peace amidst the storms.

Lovely souls, rejoice!
May no one dare disturb
That peace and that joy
Of which God alone is the author.

Vincenzo Righini

② "Per pietà, deh, ricercate" from *L'incontro inaspettato*

The Unexpected Encounter

AURORA

*Per pietà, deh, ricercate
Del mio sposo, del mio bene.
Poverina vivo in bene
Senza lui non posso star.*

*In si strano, e fier momento
Non v'è niun che mi consiglia
Dall' affanno già mi sento
Che son presso a delirar.*

For pity's sake, do search for
My husband, my beloved.
Poor me, I live in pain -
Without him I cannot be.

In this strange and cruel moment
No one can counsel me.
In my dread I feel already
Close to distraction.

Antonio Salieri

③ "Wenn dem Adler das Gefieder" from *Der Rauchfangkehrer*

The Chimneysweep

NANETTE

*Wenn dem Adler das Gefieder
Aus der grauen Höh' erblickt,
Beugt sich alles vor ihm nieder,
Staunet, starret und erschrickt.
Ich, ein Habicht von der Wiege
Zähl mich in des Adlers Fach.
Operistin! Fürcht mein' Siege,
Dich zu beugen ist mein Sach.*

When the eagle's plumage
Appears in the grey heavens,
Everyone bows before him,
Is awed, stunned and terrified.
I, a Habicht by birth,
Consider myself to be in the eagle's class.
Diva, fear my triumph!
To humble you is my goal.

NANCY STORACE

Wolfgang Amadeus Mozart

[4] "Ch'io mi scordi di te . . . Non temer, amato bene" (*scena con rondò*) K. 505

Ch'io mi scordi di te?

Che a lui mi doni puoi consigliarmi?

E puoi voler ch'io viva — Ah no!

Sarebbe il viver mio di morte assai peggior.

Venga la morte, intrepida l'attendo.

Ma, ch'io possa struggermi ad altra face,

Ad altr'oggetto donar gl'affetti miei,

Come tentarlo? Ah, di dolor morrei.

Non temer, amato bene,

Per te sempre il cuor sarà.

Più non reggo a tante pene,

L'alma mia mancando va.

Tu sospiri? O duol funesto!

Pensa almen, che istante è questo!

Non mi posso, oh Dio, spiegar!

Stelle barbare, stelle spietate!

Perchè mai tanto rigor!

Alme belle, che vedete

Le mie pene in tal momento,

Dite voi, s'egual tormento

Può soffrir un fido cor?

That I should forget you?

That you could advise me to give myself to him?

And would you wish me to live still?

My life would be much worse than death.

Let death come, fearlessly I will await.

But that I could warm to another flame?

To another give my affection —

How could I try? Ah, I would die of grief.

Do not fear, oh dear beloved.

My heart will always be for you.

I can no longer suffer such distress.

My spirit is failing me.

You sigh. Oh mournful grief!

Think what a moment this is!

Oh God, I cannot express myself.

Cruel stars, pitiless stars,

Why are you so stern?

Lovely souls, who see

My distress in such a moment,

Tell me if such torment

Can be suffered by a faithful heart.

Vicente Martin y Soler

[5] "Dolce mi parve un dì" from *Una cosa rara*

A Rare Thing

LILLA

Dolce mi parve un dì

Un dì mi piacque amor,

Ma non è più così, nò nò,

Ma non mi piace ancor.

Once the day seemed sweet to me,

Once love pleased me.

But now it is not so, no, no.

But it pleases me no more.

*Finché vicino a te
Vivea mio caro ben,
Ch'io ti vedea per me
Languir d'amor ripien,

Dolce mi fu quel dì.
Quel dì mi piacque amor,
Ma non è più così,
Ma non mi piace ancor.*

As long as I lived close to you,
My dear beloved,
When I saw you languish,
Full of love for me,

Sweet was that day for me.
On that day loved pleased me,
But it is no longer so.
But it pleases me no more.

Antonio Salieri

Ⓜ "La ra la, che filosofo buffon" from *La grotta di Trofonio*

Trofonio's Cave

OFELIA

*La ra la, la ra la, la ra la!
Che filosofo buffon!
In che misero grotton
Sempre in gran meditazion
Vaneggiando sé ne sta!
La ra la!
Quella trista abitazion
Per quell'brutto mascheron
È un alloggio bell' e buon,
Ma per me certo non fa.
La ra la!*

La ra la, la ra la, la ra la!
What a clown that philosopher is!
In that miserable cave,
Always in deep meditation
He keeps on raving!
Tra la la!
That sad dwelling
For such an ugly mug
Is a truly suitable abode.
But for me it certainly won't do!
Tra la la!

TROFONIO

Dell'antro mio cosa ti parve, Ofelia?

TROFONIO

What did you think of my cave, Ofelia?

OFELIA

*Colà m'assicurai co' miei propri occhi
Che filosofi, e all'occhi senza etichetta spesso
Con viver ponno in un alloggio istesso.*

OFELIA

There I saw with my own eyes
That philosophers and birds even without a title
Can coexist under one roof.

TROFONIO

Molto lieta però...

TROFONIO

You seem very glad, however . . .

OFELIA

Anzi lietissima; perche assai mi diverte,
E mi rallegra quella tua chiomà,
E quella barba negra, quell berettino,
E quel gentil cappotto;
O che fisonomia da scimmio!

TROFONIO

Di buon umor godo in vederti!

OFELIA

Addio, misantropetto mio. La ra la!

OFELIA

Glad indeed; I am amused and cheered
By that hair of yours,
By that black beard,
That pointy hat and that fine getup.
(Oh what a monkey's mug!)

TROFONIO

I feel in a good mood at seeing you!

OFELIA

Adieu, my little misanthrope!

Stephen Storace

7 "How Mistaken is the Lover" from *The Doctor and the Apothecary*

ISABELLA

How mistaken is the lover
Who on words builds hopes of bliss,
And fondly thinks we love discover
If perchance we answer "yes."

Of the tongue the heart belying
Dares not venture on denying
But in spite of discontent
Gives the semblance of content.

Ah, how vain is Art's profession
Though the fault'ring tongue comply.
What avails the cold confession
If the averted eyes deny?

Happier far th'experienced swain
Knows he triumph must attain
When in vain successful trial
Language gives the faint denial

While the eyes betray the fiction
In delightful contradiction,
And the cheeks with blushes glow
And the tongue still falters "no."

ADRIANA FERRARESE DEL BENE

Wolfgang Amadeus Mozart

⑧ "Al desio, di chi t'adora" K. 577 from *Le nozze di Figaro**The Marriage of Figaro***SUSANNA**

*Al desio di chi t'adora,
Vieni, vola, oh mia speranza!
Morirò, se indarno ancora
Tu mi lasci sospirar.
Le promesse, i giuramenti
Deh! Rammenta, oh mio tesoro!
E i momenti di ristoro
Che mi fece Amor sperar!
Ah ch'omai piu non resisto
All'ardor che il sen m'accende.
Chi d'amor gli affetti intende
Compatisca il mio penar.*

To the desire of one who adores you,
Come, fly, my hope!
I will die if still in vain
You let me sigh.
The promises, the vows –
Do you remember, oh my beloved?
And the moments of fulfillment
Which love made me hope for?
Ah, I cannot endure any more
The ardor which sets my heart ablaze.
You who fathom the affections of love,
Have compassion for my pains!

Antonio Salieri

⑧ "Alfin son sola . . . Sola e mesta fra tormenti" from *La cifra**The Cipher***EURILLA**

*Alfin son sola,
Alfine posso un libero sfogo
A quest' alma lasciar.
Barbare stelle! Perche tante sventure,
E tanti affanni
Inventaste per me?
L'oscuro stato
Ove mi pose la fierezza vostra,
Forse poco a voi parve senza offrir
Vane larve al credulo mio core
D'illusorie grandezze, e di splendore?
Dove vado? Che fa?
Con qual coraggio potrò guardar,
Potrò parlar a un padre,
Che rifiuta il mio cor?*

At last I am alone,
At last I can allow
The free outpouring of my soul.
Cruel stars! Why so many misfortunes,
So many sorrows
Did you invent for me?
The obscure state
Your cruelty decreed on me
Must have seemed too little punishment to you
Without the offer of vain illusions,
Of pomp and grandeur to my believing heart.
Where to go? What to do?
How can I dare face and address
A father who refuses my heart?
Milord . . . oh gods!

Milord . . . oh numi!
Nascondasi a me stessa
Un' idea troppo vana;
Ad altri il cielo serbò sorte sì bella.
Infelice si torni e pastorella.

Sola e mesta fra tormenti
Passerò languendo gli anni,
E farò de' miei lamenti
Campi e selve risuonar.

Mi vedrò la notte e il giorno
Neri oggetti all'anima intorno,
E una barbara speranza
Che vorrei, né sò lasciar.

Ah perché spietato Amore,
Nel mio core entrasti mai,
Perché vidi i cari rai,
Onde appresi a sospirar?

LUISA LASCHI MOMBELLI

Wolfgang Amadeus Mozart

🎭 **Recitativo e Duetto:** "Restati quà . . . Per queste tue manine" K. 540b from *Don Giovanni*

ZERLINA
Restati quà!
LEPORELLO
Per carità! Per carità, Zerlina.

ZERLINA
Eh! Non c'è carità per pari tuoi.

LEPORELLO
Dunque cavarmi vuoi?

ZERLINA
I capelli, la testa, il core e gli occhi!

Let me hide alone
Too vain an idea;
For others heaven reserved
Such a fortunate state.
Let me return unhappily to be a shepherdess.

Alone and sadly in pain
I shall languish through the years,
And I will let my lament
Resound in the forest and the fields.

Night and day I shall behold
Bleak forms around my soul,
And a cruel hope
Which I wish to abandon, and cannot.

Ah why, merciless Love,
Did you ever enter my heart?
Why did I ever gaze upon those eyes
That made me learn to sigh?

ZERLINA
Stop here!
LEPORELLO
Mercy! Mercy, Zerlina!

ZERLINA
There is no mercy for types like you.

LEPORELLO
So you want to tear out my . . .

ZERLINA
Your hair, your head, your heart, your eyes!

LEPORELLO

Senti, carina mia!

ZERLINA

Guai, se mi tocchi! Vedrai, schiuma de' birbi, qual premio n'ha chi le ragazze ingiuria.

LEPORELLO

(Liberatemi, o Dei, da questa furia!)

ZERLINA

Masetto! Olà! Masetto! Dove diavolo è ito? Servi, gente! Nessun vien. Nessun sente.

LEPORELLO

Fa piano per pietà non strascinarmi a coda di cavarlo!

ZERLINA

*Vedrai, come finisce il ballo!
Presto qua quella sedia.*

LEPORELLO

Eccola!

ZERLINA

Siedi!

LEPORELLO

Stanco non son.

ZERLINA

*Siedi, o con queste mani ti strappo il cor,
E poi lo getto ai cani.*

LEPORELLO

*Siedo! Ma tu di grazia metti giù quel rasojo:
Mi vuoi forse sbarbar?*

ZERLINA

Si, mascalzone, io sbarbare ti vo' senza sapone.

LEPORELLO

Listen my darling —

ZERLINA

Woe to you if you touch me! You'll see, you scum, what reward awaits those who insult women.

LEPORELLO

(Oh gods, free me from this fury!)

ZERLINA

Masetto! Hi there! Masetto! Where the devil has he gone? Servants, people! None come, none hear.

LEPORELLO

Watch out, for goodness sake, don't drag me like a horse's tail.

ZERLINA

*You'll see how this dance will end!
Quickly, that chair.*

LEPORELLO

Here it is.

ZERLINA

Sit down!

LEPORELLO

I'm not tired.

ZERLINA

*Sit, or I'll rip your heart out
and throw it to the dogs.*

LEPORELLO

*I'll sit! But, pray you, put away that razor.
Do you want to shave me?*

ZERLINA

Yes, rascal, I want to shave you without soap!

LEPORELLO

Eterni Dei!

ZERLINA

Dammi la man!

LEPORELLO

La mano.

ZERLINA

L'altra!

LEPORELLO

Ma che vuoi farmi!

ZERLINA

Voglio far quello che parmi.

LEPORELLO

Per queste tue manine,

Candide e tenerelle,

Per questa fresca pelle,

Abbi pietà di me!

ZERLINA

Non v'è pietà, briccone,

Son una tigre irata, un aspide, un leone,

No, no, pietà non v'è!

LEPORELLO

Ah, di fuggir si provi!

ZERLINA

Sei morto, se ti movi!

LEPORELLO

Barbari, inguisti Dei!

In mano di costei chi capitar mi fe?

LEPORELLO

Eternal gods!

ZERLINA

Give me your hand!

LEPORELLO

My hand.

ZERLINA

The other one!

LEPORELLO

What are you up to?

ZERLINA

What I please.

LEPORELLO

For these little hands of yours

So white and tender

For this toughened hide of mine

Have pity on me.

ZERLINA

There is no pity, rascal.

I am an angry tiger, a viper, a lion.

No, no, there is no pity.

LEPORELLO

(Ah, if I could escape!)

ZERLINA

You are dead if you move!

LEPORELLO

Cruel, unjust gods!

Who made me fall into the hands of this one?

ZERLINA

*Barbaro traditore,
Del tuo padrone il core
Avessi qui con te!*

LEPORELLO

*Deh, non mi stringer tanto,
L'anima mia sen va.*

ZERLINA

*Sen vada, sen vada o resti:
Intanto non partirai di qua!*

LEPORELLO

*Che strette, oh Dei, che botte!
È giorno, ovver è notte?
Che scosse di tremuoto,
Che buja oscurità!*

ZERLINA

*Di gioja e di diletto
Sento brillarmi il petto:
Così, così cogli uomini,
Così, così si fa!*

ZERLINA

*Treacherous barbarian,
I wish I had the heart of your master
Here with you.*

LEPORELLO

*Please don't squeeze so much.
My soul is expiring.*

ZERLINA

*Let it expire, go or stay:
You shall not budge from here!*

LEPORELLO

*How tight! Oh god, what blows!
Is it night or day?
What an earthquake,
What obscure darkness!*

ZERLINA

*What joy and delight
I feel in my breast.
This, this is what you do with men,
This is what you do!*

Vicente Martín y Soler

☞ "Serenò raggio" from *L'arbore di Diana*

The Tree of Diana

AMORE

*Serenò raggio di lieta calma
Frà poco l'alma vi brillerà.
Vario diletto pien di dolcezza
L'allegro petto v'innonderà.*

*A serene ray of blissful calm
Will soon shine in your breast.
Many delights full of sweetness
Will flood your gladdened heart.*

LOUISE VILLENEUVE

Wolfgang Amadeus Mozart

☐ "Ah! cosa veggio . . . Vado, ma dove?" K. 583

Substitute aria in Martin y Soler's *Il burbero di buon core*

The Good-Hearted Grouch

MADAMA LUCILLA

Ahi cosa veggio: debiti . . . mio marito . . .
arresto . . . disonor . . . sarei fors' io
la misera cagion . . . l'odio del zio,
D'Angelica i lamenti . . . ahimè qual velo
mi si toglie dagl'occhi . . .

Io veggio il mio funesto error . . .
gli usi . . . l'orgoglio . . . l'amor . . .
la poca pratica del mondo . . .
Infelice Giocondo . . .

Qual riparo . . . qual mezzo . . . il zio?
Fia ch'egli men austero m'accogla . . .
mi tolleri . . . m'ascolti?

Ah sì; conviene per salvar il mio bene
tutto tentar . . .

Io corro . . . io volo . . . almen, sé de penar,
non peni ei solo.

Vado, ma dove?
Oh Dei! Se de' sospiri miei
Non sente il ciel pietà!

Tu che mi parli al core
Guida i miei passi, amore;
Tu quel ritegno or toglì
Che dubitar mi fa.

Ah, I see it . . . debts . . . my husband . . .
Arrest . . . dishonor . . . might I be
The miserable reason . . . the uncle's aversion,
Angelica's laments? Ah, what a veil
Falls from my eyes . . .

I see my fatal error . . .
The manners . . . the pride . . . love . . .
Little practice in the ways of the world . . .
Poor Giocondo . . .

How can I fix this . . . by what means . . . the
uncle?

If he would receive me with less severity . . .
Tolerantly . . . listen to me?

Ah yes; in order to save my beloved,
I'll try anything.
I hurry . . . I fly . . . at least, if he must suffer,
It should not be alone.

I go, but where?
Oh gods, what if on my sighs
Heaven will have no pity?

You who speak to my heart,
Guide my steps, Love.
Remove from me now that reserve
Which makes me doubtful.

Wolfgang Amadeus Mozart

Recitative

Domenico Cimarosa

Rondo

13 "No caro, fa coraggio . . . Quanto è grave il mio tormento"

Insertion aria in Guglielmi's *La quakera spiritosa* (1790)

The Witty Quaker

MADAMA VERTUNNA

No caro, fa coraggio, e in me ti fida

Tu ben sai s'io t'adoro,

E senza di te viver potrei

Paventare non dei

L'altrui vane minacce,

L'altrui dispetto; basto

A difenderti io sola

T'assicura mia vita, e ti consola.

Quanto è grave il mio tormento

Nel vederti lagrimar

A potessi in tal momento

Il tuo core consolar.

Frena il pianto, o mio tesoro.

Caro ben già parto - oh Dei.

Ah fra tanti affanni miei

Sento l'alma in sen mancar.

Se volete averse stelle

Ch'io resista a tante pene

Protegete il caro bene,

O vò morte ad incontrar.

No dear, take heart and trust me,

You well know that I adore you,

And without you I could not live.

You must not fear

The vain threats of others, and their spite.

I alone will be enough

To defend you,

Be reassured my life, be comforted.

How grave is my torment

In seeing you weep.

Ah, I wish in that moment

I could console your heart

Hold your tears, my beloved.

My love, I am departing - Oh God.

Ah, among so many sorrows

I feel my soul vanish from my breast.

Hostile stars,

If you want me to endure such pains,

Protect my beloved

Or let me meet my death.

PETER VAN DE GRAAFF

bass-baritone

Peter Van De Graaff has appeared with orchestras in the U.S. and abroad including the New Orleans, San Antonio, Utah, Boulder Bach Festival, Colorado Springs, Richmond, Jackson, Michigan, and Washington/Idaho Symphonies; as well as with the Czech State Philharmonic, Budapest Concert Orchestra, and Israel Chamber Orchestra. Recent performances include engagements in Berlin where he sang in Schoenberg's *Moses und Aron* with the Chicago Symphony Orchestra under Pierre Boulez; Handel's *Messiah* with the Houston Symphony; and a recital in Tokyo. Also active on the operatic stage, he has appeared with Lyric Opera of Chicago, Chicago Opera Theater, Chicago Chamber Opera, Boise Opera, and Florentine Opera. He has recently sung with Milwaukee Opera, San Antonio Symphony, and Rochester Opera Theater, where he appeared as Colline in *La Bohème*. Featured roles he has sung include the title role in Bartok's *Bluebeard's Castle*, Don Alfonso in *Così fan Tutte*, Dr. Grenvil in *La Traviata*, and Dr. Bartolo in *Le Nozze di Figaro*. Peter Van De Graaff is the host of the daily nationally syndicated radio program from WFMT-Chicago, LaSalle by Night. He has appeared on two previous recordings for Cedille Records: Menotti's *The Medium* and the *Mass in B-flat Major* by Jan Vaclav Hugo Vorisek.

DOROTHEA LINK

musicologist

Dorothea Link is Assistant Professor of Music History at the University of Georgia. She received her doctorate from the University of Toronto. Before coming to her current post, she taught at numerous universities in Canada and the USA and also worked for the revised *New Grove Dictionary of Music* as commissioning editor for the second half of the eighteenth century. She is a specialist in Mozart studies and is currently engaged on several projects relating to Mozart's singers. Her edition *Arias Written for Nancy Storace, Mozart's first Susanna* will be published later this year by A-R Editions. Other publications include *The National Court Theatre in Mozart's Vienna: Sources and Documents, 1783-1792* (Oxford, 1998) as well as numerous articles on Mozart's singers in the *New Grove Dictionary*, *Cambridge Opera Journal*, *Mozart-Jahrbuch*, the *Journal of the Royal Music Association*, and collections of essays. In 1999, she received international attention for her discovery of the previously unidentified Mozart recitative "Ahí cosa veggio" to the aria "Vado, ma dove?" K. 583.

STEPHEN ALLTOP

conductor

Stephen Alltop has built a career based on excellence in several disciplines, conducting both orchestral and choral ensembles, and performing as a keyboard artist. Mr. Alltop has performed with numerous period instrument musicians and ensembles, including the Chicago Baroque Ensemble, Lyra Concert Baroque Orchestra, Orpheus Band, and Boston's Handel and Haydn Society. He has conducted annual period instrument performances of baroque and classical works at Northwestern University, where he serves on the conducting and keyboard

faculties, and is Director of Music at the Alice Millar Chapel. Mr. Alltop serves as Music Director and Conductor of the Cheyenne Symphony Orchestra, and the Elmhurst Symphony Orchestra, as Music Director of the Apollo Chorus of Chicago, and as Assistant Conductor of the Peninsula Music Festival in Door County, Wisconsin. A native of Phoenix, Arizona, Mr. Alltop holds Master of Music degrees in Conducting and Organ from The Eastman School of Music, a Bachelor of Music degree and Performer's Certificate from Eastman, and a Doctor of Music Degree in Orchestral Conducting from Northwestern University. As a harpsichordist and organist, Stephen Alltop has performed with many professional ensembles, including the Chicago Symphony Orchestra, Chicago Chamber Musicians, Joffrey Ballet, Lyric Opera of Chicago, the American Concerto Orchestra, Minnesota Orchestra, Omaha Symphony Chamber Orchestra, and Symphony II. He can be heard on the American Gramophone CD of Vivaldi's *Four Seasons*, and on American Gramophone's CD titled *Holiday Musik*. Stephen Alltop is represented by Joanne Rile Artists Management, Inc.

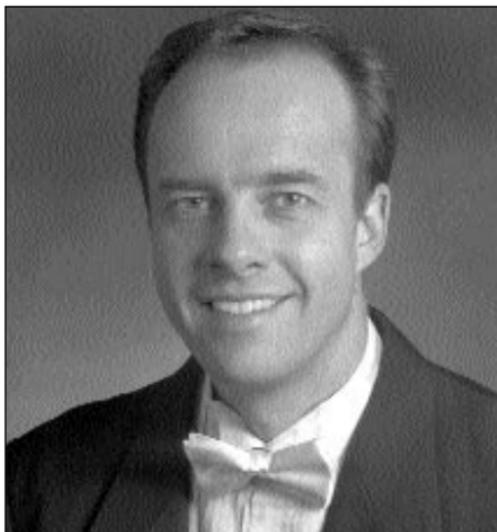


Photo: Dan Rest

PATRICE MICHAELS

soprano

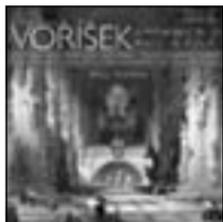
Soprano Patrice Michaels concertizes extensively, appearing with noted ensembles including the St. Louis, Atlanta, Milwaukee, San Antonio, Phoenix, Czech National, and Shanghai Symphonies; Minnesota Orchestra; Chicago's Grant Park Orchestra and Music of the Baroque; Maryland Handel Festival; Dallas Bach Society; Los Angeles Master Chorale; Chicago Baroque Ensemble and Boston Baroque. Conductors with whom she has collaborated include Robert Shaw, Stanislaw Skrowaczewski, Nicolas McGegan, Joseph Silverstein, Anne Manson,

Andrew Parrott, Zdenek Macal, Joanne Falletta and Andreas Delfs. Ms. Michaels has sung with opera companies throughout North America including Lyric Opera of Chicago, Cleveland Opera, Milwaukee's Florentine Opera, Tacoma Opera, Colorado's Central City Opera, Chicago Opera Theater and The Banff Centre, Canada. She has appeared as recitalist in Japan, Cuba, Belize, Mexico, Venezuela, Barbados and throughout North America. Patrice Michaels has made eleven recordings for Chicago-based **Cedille Records**, including **Songs of the Classical Age**, **The Virtuoso Handel**, and **Divas of Mozart's Day**. Her recordings for other labels include Bach's *St. Matthew Passion* with Sir Georg Solti and the Chicago Symphony for London Records, Mozart's *Requiem* on the Amadis label, and Mozart's *C Minor Mass* with Chicago's Music of the Baroque. Patrice Michaels is Associate Professor of Opera Theater and Studio Voice at Lawrence University's Conservatory of Music in Appleton, Wisconsin.



Photo: Neshia & Kumiko Fotodesign

ALSO WITH PATRICE MICHAELS ON CEDILLE RECORDS



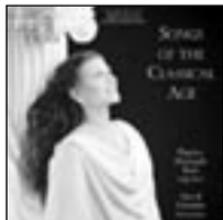
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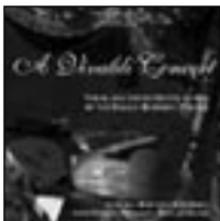
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