

Arias for Nancy Storace

Mozart's First Susanna

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Edited by Dorothea Link

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Introduction

I compiled this anthology of arias to establish a basis for creating a vocal profile for Nancy Storace (27 October 1765–24 August 1817), who was Mozart's first Susanna. By assembling arias known to have been composed for her and, in a number of cases, arias not composed for her but which she nonetheless made her own, it should be possible to get an impression of her voice. At the same time this anthology will allow aspiring Susannas to sing their way into the role with comparable repertory. To this end I have presented the arias in vocal scores. So that the arias can potentially find their way into the concert repertory, I have selected as many arias as I could for which orchestral scores are available in modern editions or reprints. Where orchestral scores are not readily available, I have provided the information needed to procure copies of the appropriate eighteenth-century manuscripts and prints.

This collection presents Storace's most popular arias. As became apparent early on in my research, a large number of arias written for her did not gain noticeable public approbation, but those that did show a remarkable consistency of style. These "hits" presumably allow us to accurately gauge her voice and stage talents.

Although these arias derive principally from the years she spent in Vienna and London, they are representative of the music she sang throughout her career. She served her apprenticeship, so to speak, in Italy on the circuit (1779–83) and quickly rose to *prima donna* status. In 1783 she was engaged for Vienna, where she stayed for four years. History has determined this period to be the most important in her career, solely because she created Susanna in Mozart's *Le nozze di Figaro*, which premiered 1 May 1786.¹ She went on to have a much longer career in London (1787–1808), singing briefly in *opera buffa* before settling, with occasional intermissions, in English comic opera.

Compiling this set of arias turned out to be more difficult than initially anticipated. The first problem was determining what roles Storace sang. While it is possible to find cast lists for Italy and London, the casting information for the operas produced in Josephine Vienna is largely lost, as the names of the singers were printed neither in the librettos nor on the theater posters. Nor are newspapers of any help, as Vienna did not have a culture of journalism such as that which existed in London, for example. At best, information can be pieced together from incidental sources, not all of

which are entirely reliable. A list of all Storace's known roles, with reference to sources, is given as table 1 in the appendix to this introduction.

The problems do not end once we know Storace's roles, for we must still determine what arias she sang. An example of how complex this matter can become can be seen with *Fra i due litiganti*. Storace created the role of Dorina in that opera in September 1782 in Milan, yet half a year later when the opera was produced in Vienna she replaced two of her three arias with new ones. There is no immediate way of knowing this. She seems to have made the substitutions far enough into the production that neither appears in the three librettos apparently printed for the premiere. The conducting score at first glance looks promisingly unambiguous. The title page states that it was imported from Milan and, as the handwriting is strikingly different from that of Viennese copyists, the substituted numbers are easy to spot. The problem here is that the score continued to be used over a long period of time and contains many layers of changes. Fortunately other scores of the opera and Count Karl von Zinzendorf's diary help establish what arias Storace sang (see the discussion of the sources for arias 2 and 3 in the critical report). This opera is admittedly more complex to sort out than most, but even newly commissioned operas sometimes have changes made in the first few performances that make it difficult to decide what numbers were sung by whom and when.

Having established what arias Storace sang, we then have to determine which ones were "hits." In London, newspaper reviews identified the favorite arias fairly quickly and publishers followed somewhat later with the scores. In Vienna, again, the situation is less straightforward. In the absence of newspaper reviews, Zinzendorf's diaries are our best source for information about which numbers caught his and the audience's attention. While the newspapers did not carry reviews, they did print advertisements from music publishers and copyists. Much of the music disseminated in Vienna in the 1780s was in manuscript copy, and copyists' advertisements offered much more music for sale than did those of publishers. The reason is obvious. Unlike publishers, who committed money up front to engraving scores they hoped would sell, music copyists could advertise long lists of music at little cost and no risk, as sales proceeded not from inventory but from orders. For example, Lorenz Lausch, the chief supplier of operatic excerpts,

would normally advertise three or four numbers in the *Wiener Zeitung* after the fourth or fifth performance of an opera. If the opera proved to be popular, a few weeks later he would place an advertisement listing all the numbers in the opera, with the instruction that orders for all or any, in orchestral or vocal score, or sometimes string quartet arrangement, could be placed at his shop, and the copies would be ready in a few days. Such lists obviously do not function as an index to the popularity of individual numbers, but they are valuable for showing the contents of an opera at a specific date. A better register of popularity in Vienna can be found in the selections issued by the publisher Artaria and Co., mainly in vocal score, several weeks or even months after the premiere of an opera. They are comparable to London's favorite airs in that only a handful were published and only after they had been firmly established as "hits." Major hits were also published in Germany, for the selections in this anthology, by Johann Michael Götz in Mannheim and Munich and Nicolaus Simrock in Bonn. I also used a score issued by the smaller Viennese publisher Christoph Toricella and another that appeared in the *Wiener Musik- und Theater-Allmanach auf das Jahr 1786*, as well as several scores in manuscript produced by the court copyist Wenzel Sukowaty. Because many such publications and manuscript scores are not indexed by RISM² but are nevertheless clear indicators of popularity, they are cited in the critical notes. In some cases, they also help indicate when a particular change was made to an aria.

When I began compiling this collection of arias, I had expected to find a large and varied assortment of arias by the best composers of the age. To my surprise I kept discovering that Nancy's hits in productions other than premieres were often not the originals written by the operas' composers, even when expressly composed for her, but substitute arias by lesser or unknown composers. Chief among these was her brother Stephen Storace, a fledgling composer of modest ability, whose arias she nonetheless preferred to those of his proven superiors.³

Storace's Roles

Over her career Nancy Storace sang both serious and comic roles. This kind of versatility was probably standard to some degree for many sopranos, but in Storace's case there is an observable pattern. As a young singer she aspired to the highest rank of soprano, one who sang both in *opera seria* and serious roles in *opera buffa*. Storace's experience in *opera seria* was, however, not very extensive; although she was trained by the castrato Venanzio Rauzzini, she sang in *opera seria* only in the autumn of 1779 and 1780 and then not again until 1800. Nonetheless, when she came to Vienna at the age of seventeen, she regarded herself as a singer of serious roles, for those were the roles that she initially sang (no. 5), and when the leading role was comic, she tried to sing at least one large-scale aria in the *seria* style (no. 2). Only gradually did she switch to the lighter roles that suited her as well.

Salieri's *La grotta di Trofonio* of 1785 may have been instrumental in bringing about the change. As expected, Storace was cast as the more earnest of two sisters. In the course of the opera, however, a sorcerer exchanges the personalities of the sisters, so that she spends a good part of the opera light-hearted and merry. From all indications, she positively sparkled in the little aria Salieri composed for her in her gay personality (no. 7). At about the same time it must have been becoming apparent to her that her short, lyrical arias (nos. 1 and 3) consistently enjoyed a better reception than her grand *prima donna* arias. Salieri was obviously aware of this situation when he wrote *La grotta di Trofonio*, for he provided her with not one but two cavatinas (nos. 6 and 7). Perhaps not coincidentally, the first resembles the lighter and more popular of the two arias Paisiello composed for Storace in *Il re Teodoro in Venezia* in 1784 (no. 4). Her brother's opera *Gli sposi malcontenti* of 1785 (preceding *La grotta di Trofonio* by several months) clearly shows her split vocal personality at the time. Her music consists of two light arias, a cavatina and a canzonetta, and two bravura arias (one of which is no. 5). In January of 1786, in *Il burbero di buon cuore*, Martín y Soler wrote both a cavatina and a large-scale aria for her; once again, it was the cavatina that became successful. The following month in Salieri's *Prima la musica, poi le parole*, Storace took the part of a *prima donna seria* competing with a *prima donna buffa*, sung by Celeste Coltellini. When Storace sang fragments of the showcase arias of the castrato Luigi Marchesi, in perfect imitation of him, her success derived more from her powers of mimicry than her vocal prowess (no. 8). Then came *Le nozze di Figaro*. Not only did she not sing the serious role of the Countess, but she was also persuaded to relinquish her act 2 rondò in favor of "Deh vieni, non tardar" (no. 9). Seven months later she created her most popular role in Vienna, that of Lilla in Martín's *Una cosa rara*, in which all her arias are in the sentimental style (no. 10). In her brother's next opera, *Gli equivoci*, in December 1786, her most popular aria was constructed after a Scottish folk song (no. 11). For her farewell recital on 23 February 1787, Mozart indulged her with a large-scale rondò, "Non temer amato bene," K. 505, in which he included a piano part for himself.

By the time she left Vienna, at the age of twenty-one, Storace had found her true voice. London, where she went next, however, was a tougher market than Vienna, for none but the very best singers could compete with the steady stream of excellent singers in all categories that passed through the capital. Storace initially sang in *opera buffa* at the King's Theatre (nos. 12, 13, and 14), but at the end of 1789 she joined her brother at Drury Lane, where he composed English comic opera (no. 15). Here she stayed for the duration of her career, except for occasional excursions to *opera buffa* at King's and a tour of the continent in 1797–1801.

It is telling, if further evidence were needed, that when she sang in a production of Martín's *L'arbore di Diana* in 1797, she appeared not as Diana, the *prima donna* role outfitted with full-blown coloratura arias, but as Amore, a comic role that depends much more on acting than singing skills. Evidently this was the right

choice, for one reviewer observed that "Storace has a part peculiarly suited to her comic abilities."⁴ Some of the weight of Diana's role was shifted to Amore by reassigning the big lyrical tenor aria for Endimione, Diana's opposite, to Silvio, Amore's opposite. Silvio was sung by Braham, the leading tenor.

Contemporary comments about Storace's singing are remarkably consistent. Joseph II, who closely observed the leading lady of his new *opera buffa* company in the first few months of its existence, reported the following about her performance on 13 August 1783 as Rosina in Paisiello's *Il barbiere di Siviglia*: "La Storace sang a cantabile air very well, and although she sufficiently imitated the different gestures of La Adamberger in different situations, squalidness had the upper hand."⁵ The cantabile air would have been the cavatina "Giusto ciel," as her only other aria was a large singer's showcase aria "Già riede primavera." The actress Maria Anna Adamberger performed Rosina in the Beaumarchais play on which the opera is based, and the newly arrived opera singers were encouraged to learn from the actors in the acting company. While Storace may still have been somewhat inexperienced on stage, Joseph perceived a certain vulgarity of manner that apparently stayed with her for her entire career.

When Storace left Vienna in February 1787, she asked Joseph for a letter of recommendation to his sister Marie Antoinette in Paris. Joseph's letter reads in part: "If She [the Queen] wants to hear her [Storace] sing, I believe that She will be satisfied with her art and her technique, although she does not shine as much [accompanied] at the keyboard as in the theater where she can show her acting skills."⁶

Charles Burney, upon hearing her in London in 1788, noted that

she acquired a very good taste, and first gave us *l'avant goût* of Marchesi's embellishments. But though a lively and intelligent actress, and an excellent performer in comic operas, her voice, in spite of all her care, does not favour her ambition to appear as a *serious singer*. There is a certain crack and roughness, which, though it fortifies the humour and effects of a comic song, in scenes where laughing, scolding, crying, or quarelling is necessary: yet in airs of tenderness, sorrow, or supplication, there is always reason to lament the deficiency of natural sweetness, where art and pains are not wanting.⁷

Richard Earl of Mount Edgcumbe, who heard her in Vienna, where he was a witness at her wedding, and later also in London, wrote that

she had a harshness in her countenance, a clumsiness of figure, a coarseness in her voice, and vulgarity of manner, that totally unfitted her to the serious opera, which she never attempted. But her knowledge of music was equal to any thing, and she could sing well in every style, as was proved by her performances in Westminster Abbey, where she sung with the best effect: in my opinion she rarely appeared to greater advantage, for in that space the harsh part of her voice was lost, while its power and clearness filled the whole of it. In her own particular line on the stage was unrivalled, being an excellent actress, as well as a masterly singer. She settled entirely in England, and after quitting the

[Italian] opera (to which she was frequently recalled in times of distress, as was too often the case), she engaged at Drury Lane, where the English opera was raised to an excellence not known before, by her singing, with that of Mrs. Crouch, Mrs. Bland, Kelly and Bannister, and under the direction of her brother Stephen Storace, who composed, or rather compiled, several very pretty operas, of which the *Haunted Tower*, and the *Siege of Belgrade* still remain favourites, and are frequently performed. Her voice being of a nature soon to crack and grow husky, on finding her powers decline she left the stage some time before her death, which took place a few years ago.⁸

Even in their brevity, the London newspaper reviews judged her talents similarly. *The Public Advertiser*, 18 December 1793, reviewing her performance on 16 December in *The Haunted Tower* and *My Grandmother*, wrote that "the songs are written with taste, and set to very lively and agreeable tunes by Storace's brother. . . . [They are] calculated to afford her a complete opportunity of displaying that mixture of laughable levity, friskiness and merriment which on the stage give her so much attraction."⁹ *The Thespian Magazine*, writing about her performance as Margaretta in *No Song, No Supper* on 23 October 1793, wryly observed that "two or three songs were charmingly sung by Storace, but of her acting the less is said the better; she cannot look like a fine lady, let her disguise herself how she will."¹⁰

What emerges from all these comments is that Storace had the technique for the *seria* style, but not the voice. She had great acting skills, but not the bearing to sing in *opera seria*. The elevated, somewhat impersonal tone of the texts and dramatic situations of *opera seria* did not lend themselves to the individualized portrayal of characters possible in comic opera. Here Storace's acting skills came into their own. With her vivacity and ability to captivate her audience she created unforgettable characters on the stage. This talent, combined with superb musicianship, earned her universal approbation.

The Selections

The use of an asterisk denotes arias written for Storace.

1. Antonio Salieri, "Ah non è ver che in seno," aria in *La scuola de' gelosi*: The opera *La scuola de' gelosi* was first performed in Venice during carnival 1779 with an unknown cast. Storace sang the role of the Contessa in Venice during carnival 1783 and then sang the same role several weeks later, on 22 April 1783, in Vienna at the inaugural performance of the newly formed court *opera buffa* company. In the Vienna production two of the Contessa's three arias were retained, the present cavatina (act 1, no. 5) and "Gelosia dispetto e sdegno" (act 1, no. 11). The third aria, "La speranza lusinghiera" (act 2, no. 10), was replaced with "Ah sia già de mali miei," an aria in the form of the newly fashionable two-tempo rondò.¹¹

I could find a vocal score for only the cavatina. This is the first of several arias with that designation included in this collection. In general the term is used in the eighteenth century to refer to a short aria without da capo.¹² A more specific meaning becomes associated with the term in the second half of the century in *opera buffa*. As John Rice

describes it, a cavatina in this context is a relatively short aria, generally in a slow or moderate tempo, through which an important female character, usually noble, introduces herself.¹³ Vocally unimposing, the cavatina depends upon the singer's ability to enlist the audience's sympathy for its effect.¹⁴ It is a testimony to Storace's strong acting abilities and stage personality that her cavatinas were so popular.

2. "Ahimè! dove m'inoltro—Non potrò del caro bene," recitativo-rondò in Giuseppe Sarti's *Fra i due litiganti*: The accompanied recitative was composed by Sarti; the composer of the rondò is unknown. Dorina was the first important role written for Storace, in Milan, 14 September 1782. Although the music had been tailored to her voice by a major composer, when the opera was produced seven months later in Vienna, she replaced two of her three original arias, retaining only the cavatina. She replaced the showcase aria positioned before finale 2, "Quando mai del mio tesoro," with the present rondò. The music of the original aria did not survive in any of the Viennese sources. Presumably it, like its replacement, was in a serious style, which would have been dictated by the fact that it was written for the company's *prima donna buffa*, even though the character she played was a servant.

3. *Stephen Storace, "Compatite miei signori," substitute aria in Giuseppe Sarti's *Fra i due litiganti*: This substitute aria, replacing "Non fidarti Amor mi dice," was composed by Nancy's brother, whom Nancy may have hoped in this way to draw to the attention of the court theater. The aria became her best-loved number in the opera. It is in a light, popular style and is strongly rhythmic, its periodic phrasing relieved once by a passage of *buffa* patter.

4. *Giovanni Paisiello, "Che novità—Come lasciar potrei," recitativo-rondo in *Il re Teodoro in Venezia*: Lisetta is the only role Paisiello wrote for Storace. He also gave her a fiery, bravura aria, perhaps at her wish, but it was this more lyrical aria containing just a few touches of coloratura that became popular. It does not take the new two-tempo form of the rondò, but the older ABACA form.¹⁵

In the arias compiled here, Storace's top note rarely goes beyond a" (nos. 2–3, 5–11, 13, and 15). In "Chi mi mostra" (no. 12) she sings an a#" and in "Ah non è ver" (no. 1) touches briefly on the same pitch, notated as b♭". The present aria is remarkable for giving her an exposed b♭" in the climactic phrase (m. 126).

5. *Stephen Storace, "Fra quest'orror—Ma tarde le lagrime," recitativo-aria in *Gli sposi malcontenti*: Stephen wrote four arias for his sister in this opera, a cavatina (act 1, no. 4), a canzonetta (act 2, no. 2), and two bravura arias (act 1, no. 11 and act 2, no. 8). He clearly covered all his bases by providing two lighter arias to appeal to the public and two vocally demanding arias to conform to Nancy's image of herself. The present aria, placed in the strategic spot immediately before the act 2 finale, is Nancy's big virtuoso aria. There is no evidence that this aria was particularly successful; indeed, none of the four arias was distinguished by any signs of popularity. The

aria is included here because it serves as an example of the sort of aria for which Nancy wished to be admired. Curiously it is not a rondò, although it might be considered a variant. While it takes an overall two-part, slow-fast form, both the text and the music manifest irregular construction on a smaller scale. Instead of three quatrains, the poem consists of two quatrains, a couplet, one further quatrain, and a concluding couplet. The music accordingly shows some freedom in its patterns of repetition in the fast section.

Stephen employed unusually elaborate orchestration for Nancy's arias. The cavatina has obbligato oboe and bassoon. The canzonetta uses harp combined with pizzicato strings. The present aria includes a part for the bassett horn! A long orchestral introduction leads off the preceding *recitativo accompagnato*.

In this aria Stephen has Nancy's vocal line descend to a, the pitch that is troublesome for many sopranos in "Deh vieni, non tardar" (no. 9). Stephen went as low as a♭ in "Potessi di piangere" (no. 11). Salieri touched on b in "D'un dolce amor la face" (no. 6). Sarti's "Là tu vedrai" (no. 8) goes down to g, but that aria was of course not written for her. Nancy clearly had a good chest register.

6. *Antonio Salieri, "D'un dolce amor la face," aria in *La grotta di Trofonio*: Storace is cast as the serious-minded Ofelia, who contrasts with her light-hearted sister Dori. She makes her first appearance in act 1, scene 3 with this aria, which, although not labeled as such, is a cavatina in the narrow sense of the term.¹⁶ In addition to its location and function, it is short and predominantly lyrical, with a vocally more demanding middle section. Rice perceptively points out that Salieri, in his descriptive notes to the opera, refers to it as an "aria a rondò," thereby calling attention to the fact that he does not provide Storace with a rondò. Indeed, Storace was not the sole leading female singer in the opera. She shared that position with Celeste Coltellini (who sang Dori) both in this opera and in the company. They received identical salaries and alternated taking the leading roles in the company's repertory. *La grotta di Trofonio* is the only opera aside from *Prima la musica, poi le parole*, which was an occasional work designed to show off the *opera buffa* company, in which they are known to have been cast together.

7. *Antonio Salieri, "La ra la ra, che filosofo buffon," aria in *La grotta di Trofonio*: This aria shows Storace in her light-hearted persona after the sorcerer has exchanged her personality with Dori's. Labeled a cavatina in most of the sources, it is a strophic song with a refrain ("La ra la ra") in the form of refrain-strophe 1-refrain-strophe 2-refrain. The orchestral scores have the cavatina followed by a short passage of recitative and one more statement of the refrain, thus making four statements of the refrain in total. A printed vocal score, probably by Artaria, has on its title page the label "Menuetto" and an engraving of Ofelia dancing, suggesting that Storace danced while singing the aria (see plate 1). As engravings on title pages of single pieces of music are exceedingly rare, Storace's performance must have been excep-

tionally captivating. Artaria also published a set of variations on the minuet for keyboard and obbligato violin by the Viennese composer Joseph Sardi. In 1791 Stephen Storace reused the aria in his London opera *The Siege of Belgrade*, with the text "What can mean that thoughtful frown." In London, as in Vienna, Nancy's dancing met with an enthusiastic reception. The *Gazetteer*, 4 January 1791, reported that "Storace danced her favourite air with much grace—it was encored," and the English edition of Sardi's variations identified the piece neither by composer nor arranger but as "The Favorite Minuet, with Variations for the Piano Forte or Harpsichord as Danced by Sig^a Storace in the Siege of Belgrade."¹⁷

8. Giuseppe Sarti, "Non dubitar—Là tu vedrai," recitativo-aria in *Giulio Sabino*, partially quoted in Salieri's *Prima la musica, poi le parole*: The castrato Luigi Marchesi sang in six sensational performances of *Giulio Sabino* in Vienna in August 1785. When Salieri wrote his one-act spoof on the operatic world *Prima la musica, poi le parole* the following February, he quoted fragments of all three arias that Marchesi had sung in *Giulio Sabino*: the entire accompanied recitative to and the first sixty-one measures of "Là tu vedrai," eleven measures of "Pensieri funesti," and two-thirds of "Cari oggetti del mio core." I have chosen "Là tu vedrai" for inclusion here, because it may have been the aria that Zinzendorf heard Storace sing at Sir Robert Murray Keith's in 1783.¹⁸ Although Zinzendorf does not name the aria, it could not have been either of the other two, which were freshly composed by Salieri in the case of "Pensieri funesti" and freshly added from a Tarchi source in the case of "Cari oggetti del mio core." Storace probably heard Marchesi in *Giulio Sabino* in the autumn of 1781 when both singers were engaged at different theaters in Florence.¹⁹

The aria illustrates several well-known anecdotes about Nancy's relationship to Marchesi. Michael Kelly recounts their first encounter, in a production of Bianchi's *Castore e Polluce* in 1779 in Florence.²⁰ Marchesi sang the leading role, while the fourteen-year-old Nancy took two small parts. In one of her little arias she imitated Marchesi's celebrated "bomba," and when she persisted in doing so over his protestations, she was dismissed. We next hear of Storace imitating Marchesi in Vienna, first at Keith's, then in *Prima la musica, poi le parole*.²¹ Count Zinzendorf calls her Marchesi's pupil.²² In London, Charles Burney heard her imitating Marchesi before the singer himself made his debut there in *Giulio Sabino* in April 1788: "She . . . first gave us *l'avant goût* of Marchesi's embellishments."²³ She was obviously on friendly terms with the castrato, for she participated in a concert for him at the Hanover Square Rooms on 1 June 1789.²⁴

This piece is a large-scale bravura aria in white-note style for the *primo uomo* in *opera seria*, with the mandatory stretches of coloratura and leaps between head and chest registers. The text is typically Metastasian in its eight lines of endecasillibi and senari for the accompanied recitative and two quatrains in settenari for the aria. The musical setting, however, departs somewhat from the established model in drawing text from the recitative

into the aria. The composer begins the aria with the final line of the recitative text (verse 8) and follows it with the first verse of the aria text in Andante maestoso, $\frac{3}{4}$ time, and C major. He then changes to Allegro in common time. Still in C major, he sets verse 10, then modulates to G major for verses 11 and 12, launching into a long passage of coloratura that pauses on a fermata. He repeats verses 10–12, launching into another passage of coloratura that pauses on a fermata. At this point he returns to C major and sets verses 13–16, continuing with a passage of coloratura. Now that the entire poem has been stated, the aria culminates in a final section that freely recombines verse 13 in inverted syntax, then verses 15, 7, 6, 12, and 13 in inverted syntax, verse 15, and finally three statements of verse 16.

9. *Wolfgang Amadeus Mozart, "Giunse alfin il momento—Deh vieni, non tardar," recitativo-aria in *Le nozze di Figaro*: This aria replaces the rejected and unfinished rondò, "Non tardar amato bene." How difficult was it for Mozart to convince Storace to exchange the showcase aria to which she was entitled for this vocally less showy but infinitely more difficult aria? Storace inserted the aria into Bianchi's *La villanella rapita* in the London production of 27 February 1790.²⁵

10. *Vicente Martín y Soler, "Dolce mi parve un dì," aria in *Una cosa rara*: The opera's main character Lilla is provided with a very short cavatina and two lyrical, somewhat sentimental arias. All three arias were popular, as was almost every number in the opera. She sang the present aria again in London in 1791, in her brother's pasticcio opera *The Siege of Belgrade*, where it was retitled as "Blithe as the hours of May."²⁶

Characteristic of the artful simplicity that marks Lilla's music is the narrow vocal range of a ninth from d' to f#, the ABA-coda form, the periodic phrase structure, and a texture of melody plus accompaniment. This style, which I elsewhere call "song style," became emblematic of Martín's individual style.²⁷ It seems, however, to have suited Storace particularly well, as much of the music her brother wrote for her is in a similar style.

11. *Traditional Scottish melody, adapted by Stephen Storace, "Qual confusion—Potessi di piangere," recitativo-aria in *Gli equivoci*: The conducting score (Vienna, Österreichische Nationalbibliothek, KT 133) attributes the "Aria Scozzese," as it is labeled, to "C. Bach," and the attribution is repeated in the Lauscha vocal score of the aria without even mention of Stephen's name. Richard Platt, who has made a vocal edition of the opera for *Musica Britannica*, doubts that the aria as it stands was taken over from Johann Christian Bach, since the Storace aria follows Da Ponte's text, which includes a dramatic middle section.²⁸ More probably, Storace adapted a tune used by Bach for a set of variations in the finale of his keyboard concerto in B-flat major, op. 13, no. 4.²⁹ The tune is not identified in the Bach, but it, too, proves to have been borrowed. The earliest known instance of this tune can be found in the *Orpheus Caledonius* (1726) to words taken from Alan Ramsay's *Tea-table Miscellany*.³⁰ The tune was evidently popular for a long time, as Daniel Steibelt used it as well in the second movement

of his Piano Concerto no. 3, op. 33, published in 1799, with the heading "Scotch Air."³¹ Nancy's other aria in *Gli equivoci* (act 1, no. 12) is a large-scale rondò preceded by an accompanied recitative, but the "Aria Scozzese" became the more popular.

Nancy sang the aria in her farewell recital in Vienna to German words that express her regret at having to leave the city. The vocal score of the aria with the German text issued by Lausch does not identify the source of the aria; however, two other sources do. The first is Zinzendorf's diary entry on the day of the concert: "Her compliment [expression of thanks to the audience] in German taken from *Gli equivoci* made a pretty air."³² The second is an advertisement by Lausch in the *Wiener Zeitung*, where he offers for sale the German contrafactum side-by-side with the original aria in Italian from *Gli equivoci*: "Storace's leave-taking in her last academy in the k. k. Kärntnertheater on 20 [sic] February. Bach, Schwer drückt es meiner Seele, dich Kaiserstadt zu lassen, Recit, Wer je sich den Armen der Freundschaft entriß, Ar[ia] S[oprano] 24 kr.—*Gli Equivoci* to the same music. Qual confusion d'idee, Recit. Potessi di piangere un giorno cessar. Ar[ia] S[oprano] 24 kr."³³

The dotted rhythms (especially the Scotch snaps), the distinctive ascending line of the opening phrase, and the simple ABA form seem evocative of traditional music from the British Isles. The allusion to home may have been prompted as much by the English subject matter of the libretto (adapted from Shakespeare's *The Comedy of Errors*) as by the Storaces' planned return to London two months later.

12. Giovanni Paisiello, "Chi mi mostra, chi m'addita," aria in *Le gare generose* (*Gli schiavi per amore* in London): Storace, who had sung in this opera in Vienna when it was first given there on 1 September 1786, chose to make her debut in London on 24 April 1787 with this same opera.³⁴ This is the only aria of the original three composed for the leading role in Naples to have survived the changes made in Vienna and London.³⁵ In Vienna the aria was sold in manuscript by Lausch and later engraved by Artaria (who labeled it "arietta"). In London it was published by Longman and Broderip in February 1788, as "sung by Sig^{ra} Storace." The *Times* had already reported the popularity of the aria half a year earlier with the statement "Storace was obliged to sing her cavatina thrice."³⁶ John Marsh recounts attending a concert on 28 September 1787 at the Salisbury Festival, where "between the acts of the concert Storace sang by desire a comic song called 'Chi mi mostra' with great humour & was encor'd."³⁷ William Shield purloined the aria for his comic opera *The Farmer*, given 31 October 1787.³⁸ Mozart used the aria as the basis of the final movement of his Quartet K. 298 for flute, violin, viola, and violoncello.³⁹ In the autograph he labels the movement "Rondieaux / Allegretto grazioso, mà non troppo presto, però non troppo adagio. così—così—con molto garbo, ed Espressione."

While Mozart's quartet movement is in rondo form, the aria observes an irregular pattern of repetition. This

ambiguity of form is reflected in the various ways in which it is referenced: "cavatina" by the London critics, "arietta" by Artaria, and "rondeau" by Lausch. The complete title of the aria, as it appears on the Lausch vocal score, is interesting in another way. "Rondeau beim Tanz" (rondeau with dancing) reveals that Nancy danced while singing this aria, much as she had done with the minuet in *La grotta di Trofonio*.

13. *Stephen Storace, "Care donne che bramate," insertion or substitute aria in Paisiello's *Il re Teodoro in Venezia*: Stephen composed this aria for his sister to sing in Paisiello's opera for its first London production on 8 December 1787. The *Times* singled out the aria in its review of 17 December 1787: "[Storace's] *obligato* song in the second act, of *Care donne che bramate*, was executed in the stile of brilliancy . . . rapidity and articulation. . . . This song is by her brother."⁴⁰ The *obligato* mentioned in the review refers to the two flutes that play the melodic material between the vocal phrases. The voice itself is doubled by the first violins throughout. Notwithstanding the striking manner of performance reported by the reviewer, the vocal writing is simple, the melody moving mainly in pairs of notes or syllabically, within the narrow range of d' to g". The complete absence of coloratura is appropriate to the aria's songlike character, which is also reflected in its ABACBA' form.

This is one of the few operatic numbers composed by Storace in England to survive in orchestral score, for soon after the premiere Storace had the aria published for himself by Birchall and Andrews. It appeared in a format that combined orchestral score with keyboard reduction. The copyright was established through an entry in Stationers' Hall Register on 21 December 1787.⁴¹ Several days later Longman and Broderip published an identical edition of the aria (entered into Stationers' Hall Register on 31 December 1787). In January 1788 Stephen started a lawsuit against them for issuing an unauthorized edition of the aria and eventually won in July 1789. The case became a landmark in the history of copyright of operatic music in Great Britain.⁴² In the meantime Storace reused the aria, retexted as "How mistaken is the lover," in his *The Doctor and the Apothecary*, 25 October 1788, a pasticcio opera adapted from Dittersdorf.⁴³ He also used the aria as the rondo theme in the finale of his Sonata no. 2 in C Major for keyboard, violin, and violoncello, 1788.⁴⁴

14. *Stephen Storace, "Beaux Yeux—Jeunes Coeurs soyez fideles," "French air"—gavotte in *La cameriera astuta*: Storace's only Italian opera written for London contains an aria in French because the plot incorporates an ongoing debate about the relative merits of French and Italian opera. Nancy, as the chambermaid Violetta, sings this aria to demonstrate the superiority of the French style, elements of which include the orchestrally doubled voice part in the accompanied *récitatif* and the syllabic text setting in the gavotte.⁴⁵ This aria is yet another of the few composed by Storace in England to survive in orchestral score, again because he published it. He reused the aria in his English opera *The Prize*, 1793.⁴⁶

15. *Stephen Storace, "With Lowly Suit," aria in *No Song, No Supper*: This is the only English opera of Storace to survive complete in orchestral score. Following the convention of modeling one or two numbers in an opera on tunes of the day, Storace gave Margareta, disguised as a ballad singer, this strophic air. Two contemporaries

pointed out that the melody was borrowed. John Adolphus says that it was "formed, with great alterations, on the daily chaunt of a blind street-beggar," and William Thomas Parke asserts that "the melody [was] taken from an old street ditty."⁴⁷ Roger Fiske calls this aria "[Stephen] Storace's most popular song."⁴⁸

Appendix

The following sigla are used for sources in table 1:

A-Wn	Vienna. Österreichische Nationalbibliothek.	Michtner	Otto Michtner. <i>Das alte Burgtheater als Opernbühne von der Einführung des deutschen Singspiels (1778) bis zum Tod Kaiser Leopolds II. (1792)</i> . Vienna: Österreichische Akademie der Wissenschaften, 1970.
BDA	Philip H. Highfill, Kalman A. Burnin, and Edward A. Langhans. <i>A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers, and Other Stage Personnel in London, 1660–1800</i> . Carbondale, Ill.: Southern Illinois University Press, 1991.	MTC	<i>Mozart's Thematic Catalogue: A Facsimile, British Library, Stefan Zweig MS 63</i> . Introduction and transcription by Albi Rosenthal and Alan Tyson. Ithaca, N.Y.: Cornell University Press, 1990.
Brace	Geoffrey Brace. <i>Anna . . . Susanna: Anna Storace, Mozart's First Susanna, Her Life, Times and Family</i> . London: Thames, 1991.	Pohl	Carl Ferdinand Pohl. <i>Denkschrift aus Anlass des Hundertjährigen Bestehens der Tonkünstler-Societät</i> . Vienna, 1871.
Deutsch	Otto Erich Deutsch. <i>Mozart: Die Dokumente seines Lebens</i> . Kassel: Bärenreiter, 1961.	Sartori	Claudio Sartori. <i>I libretti italiani a stampa dalle origine al 1800</i> . 7 vols. Milan: Bertola e Locatelli, 1990–94.
DNB	<i>Dictionary of National Biography</i> .	US-Wc	Washington, D.C. Library of Congress. Music Division.
Kelly	<i>Reminiscences of Michael Kelly</i> . Edited by Theodore Hook. 2 vols. London, 1826.	Weaver	Robert Lamar Weaver and Norma Wright Weaver. <i>A Chronology of Music in the Florentine Theater 1751–1800</i> . Warren, Mich.: Harmonie Park Press, 1993.
Landon	H. C. Robbins Landon. <i>Haydn: Chronicle and Works</i> . Vol. 3, <i>Haydn in England, 1791–1795</i> . London: Thames and Hudson, 1976.	WZ	<i>Wiener Zeitung</i> .
LMO	<i>The Librettos of Mozart's Operas</i> . Vol. 2, <i>The Works for Munich and Vienna</i> . Edited by Ernest Warburton. New York: Garland, 1992.	Zinzendorf	Diary of Count Karl von Zinzendorf. Transcribed in Dorothea Link. <i>The National Court Theatre in Mozart's Vienna: Sources and Documents, 1783–1792</i> . Oxford: Clarendon Press, 1998.
LS	Charles Beecher Hogan, ed. <i>The London Stage, 1600–1800: A Calendar of Plays, Entertainments and Afterpieces . . . Compiled from the Playbills, Newspapers and Theatrical Diaries</i> . Part 5, 1776–1800. 3 vols. Carbondale, Ill.: Southern Illinois University Press, 1968.		

TABLE 1
Nancy Storace's Roles

City	Year	Date	Production ¹	Role ²	References
London	1776	Feb. 29	Rauzzini, <i>Le ali d'amore</i> (pastoral entertainment)	*Cupido	Sartori
Florence	1779	Sept. 10 Oct. 25	Bianchi, <i>Castore e Polluce</i> (dm) Sarti, <i>Achille in Sciro</i> (dm)	*Fede and Ebe Ellenio	Weaver; Sartori Weaver; Sartori
Lucca	1780	carnival	Paisiello, <i>Le due contesse</i> (dg) Anfossi, <i>Il geloso in cemento</i> (dg)	Contessina Donna Flavia	Sartori Sartori
Florence		Sept. 4	?Anfossi, <i>Il geloso in cemento</i> (dg)	?Donna Flavia	Weaver ³
Treviso		autumn	Anfossi, <i>L'Adriana in Siria</i> (dm)	Emitena	Sartori
Livorno	1781	spring	Valentini, <i>Le nozze in contrasto</i> (dg)	D. Robinetta	Sartori
Florence		Aug. 29	Cimarosa, <i>L'italiana in Londra</i> (dg)	Livia	Weaver
Parma	1782	carnival	Cimarosa, <i>Il pittore parigino</i> (dg) Anfossi, <i>I viaggiatori felici</i> (dg)	Eurilla Bettina	Sartori Sartori
Turin		spring	Gazzaniga, <i>La locanda</i> (dg) Caruso, <i>Il marito geloso</i> (dg) Cimarosa, <i>Il pittore parigino</i> (dg)	Guerina Giovantina Eurilla	Sartori Sartori Sartori
Milan		Sept. 14 autumn	Sarti, <i>Fra i due litiganti</i> (dg) Cimarosa, <i>Il pittore parigino</i> (dg)	*Dorina Eurilla	Sartori Sartori
Monza		autumn	Valentini et al, <i>Le sorelle rivali</i> (dg)	Gabrielina	Sartori
Venice	1783	carnival	Anfossi, <i>La pescatrice fedele</i> (dg) Alessandri, <i>I puntigli gelosi</i> (dg) Salieri, <i>La scuola de' gelosi</i> (dg)	Rosina *Gilsomina Contessa	Sartori Sartori Sartori
Vienna		Apr. 22 May 5 May 28 Aug. 13 Sept. 17 Dec. 8 Dec. 29	Cimarosa, <i>L'italiana in Londra</i> (intermezzo in musica) Sarti, <i>Fra i due litiganti</i> (dg) Paisiello, <i>Il barbiere di Siviglia</i> (dg) Sarti, <i>Le gelosie villane</i> (dg) Paisiello, <i>La frascatana</i> (dg) Anfossi, <i>I viaggiatori felici</i> (dg)	Contessa Livia Dorina Rosina Giannina Violante	score A-Wn, KT 410 Zinzendorf score A-Wn, Mus Hs 17888; Zinzendorf score A-Wn, KT 182 libretto A-Wn, TB 641432-AM IX/1; Zinzendorf Zinzendorf says Storace sang, but not what role
	1784	Mar. 28, 30 Apr. 26 May 7 June 16 Aug. 23 —	Haydn, <i>Il ritorno di Tobia</i> (orat) Sarti, <i>I contrattempi</i> (opera buffa) Alessandri, <i>Il vecchio geloso</i> (dg) Guglielmi, <i>Le vicende d'amore</i> (dramma in musica) Paisiello, <i>Il re Teodoro in Venezia</i> (dramma eroicomico) Mozart, <i>Lo sposo deluso</i> (opera fragment)	Carlotta Madama Baronessa *Lisetta *Eugenia	Pohl, 61 libretto A-Wn, TB 641432-AM X/2 gives both Storace and Manservisi as Carlotta libretto A-Wn, TB 641432-AM XII/9 libretto A-Wn, TB 641432-AM IX/10; score A-Wn, Mus Hs 17791 Kelly; Zinzendorf confirms Storace sang on Oct. 6; contradicted by libretto A-Wn, TB 641432-AM IX/7 (see the critical notes) "Attori" in manuscript of libretto reproduced in LMO, 246
	1785	June 1 Oct. 12	Storace, <i>Gli sposi malcontenti</i> (oc) Salieri, <i>La grotta di Trofonio</i> (oc)	*Eginia *Ofelia	libretto A-Wn, TB 641432-AM XV/1; Kelly Zinzendorf
	1786	Jan. 4 Feb. 7 Mar. 26	Martin, <i>Il burbero di buon cuore</i> (dg) Salieri, <i>Prima la musica, poi le parole</i> (divertimento teatrale) Paisiello, <i>La serva padrona</i> (intermezzo), private performance at Prince Auersperg's	*Angelica *Eleonora Serpina	<i>Realzeitung</i> in Michtner, 198; Zinzendorf score, A-Wn, Mus Hs 17814; Zinzendorf Zinzendorf

TABLE 1 continued
Nancy Storace's Roles

City	Year	Date	Production ¹	Role ²	References
London		Apr. 16	Sacred music by J. G. Naumann and Hasse at the Minoritenkirche		WZ, 19 April 1786
		May 1	Mozart, <i>Le nozze di Figaro</i> (commedia per musica)	*Susanna	libretto US-Wc; MTC
		June 1	Sarti, <i>Miserere</i>		Zinzendorf
		Aug. 1	Sarti, <i>I finti eredi</i> (dg)	*Giannina	score A-Wn, KT 160
		Sept. 1	Paisiello, <i>Le gare generose</i> (comedia per musica)	Gelinda	libretto A-Wn, TB 641432-AM XIII/3
		Nov. 17	Martin, <i>Una cosa rara</i> (dg)	*Lilla	score A-Wn, Mus Hs 17794; Zinzendorf
		Dec. 17	Storace, <i>Gli equivoci</i> (dramma buffo)	*Sofronia	Lausch advertisement in WZ, 3 March 1787
		Dec. 22, 23	Anton Teyber, * <i>Gioas</i> (orat)		Deutsch, 246
		1787 Feb. 23	Storace's farewell recital: Mozart, *" <i>Non temer amato bene</i> ," K. 505		MTC
		Apr. 24	Paisiello, <i>Gli schiavi per amore</i> [<i>Le gare generose</i>] (com.op)	Gelinda	Sartori; LS
	1788	Dec. 8	Paisiello, <i>Il re Teodoro</i> (serio-com.op)	Lisetta	Sartori; LS
		Jan. 15	Cimarosa, <i>La locandiera</i> [<i>L'italiana in Londra</i>] (com.op)	Madame Brillante	LS; BDA
		Feb. 22	Handel, <i>Israel in Egypt</i> (orat)		BDA ⁴
		Mar. 4	Storace, <i>La cameriera astuta</i> (com.op)	*Violetta	LS
		May 15	Paisiello, <i>La frascatana</i> (com.op)		LS; BDA; no role given
	1789	May 9	Gazzaniga, <i>La vendemmia</i> (com.op)	Agatina	Sartori; LS
		June 11	Paisiello, <i>Il barbiere di Siviglia</i> (com.op)	Rosina	LS
		Nov. 24	Storace, <i>The Haunted Tower</i> (mainpiece)	*Adele	LS; BDA
	1790	Feb. 27	Bianchi, <i>La villanella rapita</i> (com.op)	Mandina	Sartori; LS; BDA
		Apr. 16	Storace, <i>No Song, No Supper</i> (aft)	*Margaretta	LS; BDA
	1791	Jan. 1	Storace, <i>The Siege of Belgrade</i> (mainpiece)	*Lilla	LS; BDA
		Mar. 18, 25	concert: a Haydn " <i>cantata</i> ," possibly " <i>Ah, come il cor</i> " from <i>La fedeltà premiata</i>		Landon, 61
	1792	May 3	Storace, <i>The Cave of Trofonius</i> (aft)	*Daphne	LS; BDA
		May 16	concert: Cimarosa, " <i>Infelice ch'io sono</i> "		Landon, 75
		May 27	concert: an unnamed " <i>cantata</i> " by Haydn		Landon, 81
		Nov. 21	Storace, <i>The Pirates</i> (mainpiece)	*Fabulina	LS; BDA
	1793	Feb. 26	Sarti, <i>Le nozze di Dorina</i> [<i>Fra i due litiganti</i>]	Dorina	Sartori; LS
		Mar. 11	Storace, <i>The Prize</i> (aft)	*Caroline	LS; BDA
		May 14	Paisiello, <i>I zingari in fiera</i>	Lucrezia	LS
		Nov. 23	Arnold, Storace, et al., <i>Wives in Plenty! Or, the More the Merrier</i> (com.op)	*Fantast	LS; BDA
		Dec. 16	Storace, <i>My Grandmother</i> (aft)	*Florella	LS; BDA
	1794	July 2	Storace, <i>The Glorious First of June</i> (aft)	*Margaretta	LS; BDA
		Dec. 20	Storace, <i>The Cherokee</i> (mainpiece)	*Eleanor	LS; BDA; DNB
	1795	May 6	James Hook, Sr., <i>Jack of Newbury</i> (com.op)	*Emma	LS; BDA
		May 18	[words by Sheridan], <i>The Duenna</i> (mainpiece)	*Clara	BDA; DNB
		Nov. 16	[Paisiello], <i>The Spanish Barber</i> [<i>Il barbiere di Siviglia</i>]	Rosina	LS; BDA; DNB
	1796	Feb. 20	[words by James Cobb], <i>The Sheperdess of Cheapside</i> (musical farce)	*Letitia	LS; BDA; DNB
		Mar. 12	Storace, <i>The Iron Chest</i> (mainpiece play with music)	*Barbara	LS; BDA; DNB
		Apr. 30	Storace, <i>Mahmoud or the Prince of Persia</i> (mainpiece)	*Zelica	LS; BDA; DNB
	1797	Apr. 18	Martín, <i>L'albero</i> [sic] <i>di Diana</i> (com.op)	Amore	Sartori, LS

TABLE 1 continued
Nancy Storace's Roles

City	Year	Date	Production ¹	Role ²	References
Milan	1799	Aug. 20	Nicolini, <i>Il trionfo del bel sesso ossia La forza delle donne</i> (dg)	*Giannina	Sartori
		Oct. 12	Zingarelli, <i>Il ritratto</i> (dg)	*Olivetta	Sartori
Livorno	1800	autumn	Gnecco, <i>Alessandro nell'Indie</i> (dramma serio)	*Cleofide	Sartori
			[?], <i>Arminio</i> (dramma serio)	Ersilda	Sartori
London	1801	Dec. 9	Mazzinghi, <i>The Chains of the Heart, or the Slaves by Choice</i> [<i>Gli schiavi per amore</i>] (com.op)	Zulima	BDA; DNB
	1803	Dec. 13	[words by T. Dibkin], <i>The English Fleet in 1342</i>	Katherine	BDA; DNB
	1804	Mar. 3	[words by Prince Hoare], <i>The Paragraph</i>	Eliza	BDA
		Dec. 10	[words by T. Dibkin], <i>Thirty Thousand, or Who's the Richest?</i>	Rosanna	BDA; DNB
	1805	Feb. 28	[words by Reynold], <i>Out of Place, or the Lake of Lausanne</i>	Lauretta	BDA
		Nov. 12	Braham, <i>The Cabinet</i>	Floretta	BDA; DNB; Brace, 137, identifies the composer
	1806	June 22	[?], <i>The Travellers, or Music's Fascination</i>	Marchioness Merida	BDA; DNB
	1807	Jan. 12	Braham and King, <i>False Alarms, or My Cousin</i>	*Susan	BDA; DNB
		Apr. 13	[?], <i>Indle and Yarico</i>	Wowski	BDA; DNB
	1808	Feb. 11	Braham and Brandon, <i>Kais, or Love in the Deserts</i>	*Rozella	BDA; DNB
		May 3	[?], <i>The Jew of Mogadore</i>	*Mammora	BDA; DNB
		May 30	Braham, <i>The Cabinet</i> Storace's farewell benefit	Floretta	BDA

1. Genres, if known, are abbreviated as: aft = afterpiece; com.op = comic opera; dg = dramma giocoso; dm = dramma per musica; oc = opera comica; orat = oratorio.

2. Asterisks indicate roles and arias, or in one case an oratorio containing arias, written specifically for Nancy Storace.

3. Weaver states that Storace may also have sung on 3 July in *Amore artigiano* (dg), probably by Florian Gassman.

4. Storace sang regularly in Handel festivals, sometimes in named oratorios, more often in evening-long programs of selections from various oratorios, for which, however, the numbers and the performers are identified. Unless otherwise indicated, the following performances are all listed in LS. 1789: February 27, *Messiah*; March 6, selections; March 20, selections; March 27, selections; April 3, selections; May 15, *Messiah* (BDA). 1790: February 19, *Messiah*; February 24, selections; February 26, selections; March 9, selections; March 12, selections; March 17, selections; March 24, selections; March 26, selections. 1794: March 12, selections; March 19, *Messiah*; March 26, selections; April 2, selections; April 4, selections; April 9, selections; April 10, selections, April 11, selections.

Notes

1. Mozart wrote for her the role of Susanna, "Non temer amato bene," K. 505, the concert aria that she sang at her farewell recital in Vienna, and "Naqui all'aura trionfale," an aria composed for the opera fragment *Lo sposo deluso*.

2. Répertoire International des Sources Musicales, series A/I: *Einzeldrucke vor 1800*, 9 vols. (Kassel: Bärenreiter, 1971–81) and 4 vols. of *Addenda and Corrigenda* (Kassel: Bärenreiter, 1986–99); series A/II: *Musikhandschriften 1600–1800* (database, in progress).

3. Her devotion to her brother (and her poor manners) are illustrated in the following anecdote: "Sig'ra Storace being in such boisterous spirits that she made such a noise all the time & was so vulgar in her witticisms & manner that I wish'd

myself away again before I had been there 10. minutes. Having therefore staid to hear a glee, which went off better than the quartetto (she being herself engaged in it), my glee of "The Curfew tolls the knell" etc was tried, which words however she immediately [*sic*] declared were better set by her brother, w'ch she immediately sung. [A footnote says that both glees were published in 1782.] On someone then whispering her that the other was set by me, she declar'd aloud, she did not care whose music it was, her brother's was best." A musical party on 29 September 1787, described in *The John Marsh Journals: The Life and Times of a Gentleman Composer (1752–1828)*, ed. Brian Robins, *Sociology of Music*, no. 9 (Stuyvesant, N.Y.: Pendragon Press, 1998), 414.

4. Unidentified clipping from a collection at the New York Public Library, cited in Frederick C. Petty, *Italian Opera in London 1760–1800* (Ann Arbor, Mich.: UMI Research Press, 1980), 314.
5. Joseph to Rosenberg, 14 August 1783: "La Storacci a tres bien chante un air cantabile et quoiqu'imitant asses les differens gestes de la Adamberger dans differentes situations la Squaiatezza prenoit pourtant le dessus." Rudolph Payer von Thurn, ed., *Joseph II. als Theaterdirektor: Ungedruckte Briefe und Aktenstücke aus den Kinderjahren des Burgtheaters* (Vienna: Leopold Heidrich, 1920), 35.
6. Joseph to Count Mercy-Argenteau, 20 February 1787: "Si Elle veut l'entendre chanter, je crois qu'Elle sera contente de son art et da sa methode quoiequ'elle ne brille pas autant au clavecin que sur le theatre où elle peut faire valoir son jeu." Vienna, Haus, Hof- und Staatsarchiv, Kabinettskanzlei, Protocollum separatum aller Hand-Billets, 1787, No. 181.
7. Charles Burney, *A General History of Music*, 4 vols. (London, 1789), 4:528. Burney's statement seems to have been the source of the opinion expressed in the *Allgemeine musikalische Zeitung*: "In the comic mode Signora Storace is incomparable, much more so than in the serious and tender" (das Komische gelingt der Signora Storace unvergleichlich, und weit mehr als das Ernste und Zärtliche). *Allgemeine musikalische Zeitung* 2 (1799/1800), col. 713, quoted in Wolfgang Amadeus Mozart, *Arien, Szenen, Ensembles und Chöre mit Orchester*, vol. 3, ed. Konrad Küster, Neue Mozart Ausgabe, series II/7 (Kassel: Bärenreiter, 2001), xviii.
8. *Musical Reminiscences of the Earl of Mount Edgumbe*, 4th ed. (London, 1834; reprint, New York: Da Capo Press, 1973), 58–59.
9. Charles Beecher Hogan, ed., *The London Stage, 1600–1800: A Calendar of Plays, Entertainments and Afterpieces . . . Compiled from the Playbills, Newspapers and Theatrical Diaries*, part 5, 1776–1800, 3 vols. (Carbondale, Ill.: Southern Illinois University Press, 1968), 3:1605.
10. Philip H. Highfill, Kalman A. Burnin, and Edward A. Langhans, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers and Other Stage Personnel in London, 1660–1800* (Carbondale, Ill.: Southern Illinois University Press, 1991; hereinafter BDA), s.v. "Storace, Ann Selina, later Mrs John Abraham Fisher the second."
11. For a good description of the rondò, see John Rice, *Antonio Salieri and Viennese Opera* (Chicago: University of Chicago Press, 1998), 357–61. *La scuola de' gelosi* is discussed on pages 267–77.
12. Compare the entries "Cavatina" (unsigned) and "Cavata," by Colin Timms, in *The New Grove Dictionary of Music and Musicians*, 2d ed. (hereinafter NG2).
13. Rice, *Antonio Salieri and Viennese Opera*, 97.
14. See Mary Hunter's exquisite discussion of the cavatina and its equivalents in literature and painting in "Rousseau, the Countess, and the Female Domain," in *Mozart Studies* 2, ed. Cliff Eisen (Oxford: Clarendon Press, 1997), 1–26.
15. The nomenclature of this aria is not consistent. Most scores have "rondo," the vocal score used for this edition labels it "rondò," while Artaria simply calls it "aria."
16. Rice, *Antonio Salieri and Viennese Opera*, 366.
17. Ibid., 372–73; and Jane Girdham, *English Opera in Late Eighteenth-Century London: Stephen Storace at Drury Lane* (Oxford: Clarendon Press, 1997), 244.
18. Zinzendorf, 1 July 1783: "chez le Chev. Keith. La la Storace chanta un air de Julia Sabina, opera seria de Sarti." Dorothea Link, *The National Court Theatre in Mozart's Vienna: Sources and Documents 1783–1792* (Oxford: Clarendon Press, 1998), 207.
19. Rice, *Antonio Salieri and Viennese Opera*, 379. Rice also points out that Francesco Benucci, who accompanied Storace at the keyboard at Sir Keith's, also sang in Florence in 1781, opposite Storace.
20. *Reminiscences of Michael Kelly*, ed. Theodore Hook, 2 vols. (London: Henry Colburn, 1826), 1:98. Geoffrey Brace thinks the story is apocryphal; see idem, *Anna . . . Susanna: Anna Storace, Mozart's First Susanna: Her Life, Times and Family* (London: Thames, 1991), 27.
21. For a discussion of the quotation from Giulio Sabino in *Prima la musica, poi le parole*, see Rice, *Antonio Salieri and Viennese Opera*, 376–84.
22. Zinzendorf, 4 August 1785, in Link, *National Court Theatre*, 250.
23. Burney, *General History of Music*, 4:528.
24. BDA, s.v. "Storace, Ann Selina."
25. First reported, without sources, by Alfred Loewenberg, "Some Stray Notes on Mozart," *Music and Letters* 24 (1943): 165. He also states that the duet "Crudel perchè finora" from *Le nozze di Figaro* was sung by Benucci and Storace on 9 May 1789 in *La vendemmia*. I have come across the source for the latter information: in June 1789 it was published by Birchall and Andrews as "A favorite duett . . . sung in . . . La Vendemmia . . . by Sg Benucci and Sga Storace." Hogan, *London Stage*, part 5, 2:1153.
26. For a discussion of the aria, see John Platoff, "A New History for Martin's *Una cosa rara* [review-essay]," *Journal of Musicology* 12 (1994): 97–100.
27. *The New Grove Dictionary of Opera*, s.v. "Martín y Soler, Vicente," by Dorothea Link; and NG2, s.v. "Martín y Soler, Vicente," by Dorothea Link.
28. I am grateful to Richard Platt for sharing with me his research on the aria.
29. Johann Christian Bach, *Keyboard Concertos IV*, ed. Richard Maunder, *The Collected Works of Johann Christian Bach*, vol. 35 (New York: Garland, 1987), 197–210.
30. Platt, personal communication.
31. Philip Downs, ed., *Anthology of Classical Music* (New York: W. W. Norton, 1992), 288–89.
32. Zinzendorf, 23 February 1787: "Son compliment allemand tiré des Equivoci fesoit un joli air." Link, *National Court Theatre*, 288.
33. "Die Beurlaubung der Storace in ihrer letzten Akademie im k. k. Kärntnertheater den 20. Februar. Bach, Schwer drückt es meiner Seele, dich Kaiserstadt zu lassen, Recit, Wer je sich den Armen der Freundschaft entriß, Ar. S. 24 kr.—Gli Equivoci über die nämliche Musik. Qual confusion d'idee, Recit. Potessi di piangere un giorno cessar. Ar. S. 24 kr." *Wiener Zeitung*, 3 March 1787, p. 49.
34. Curtis Price, Judith Milhous, and Robert D. Hume, *The King's Theatre, Haymarket, 1778–1791*, vol. 1 of *Italian Opera in Late Eighteenth-Century London* (Oxford: Clarendon Press, 1995), 378–83.
35. Michael Robinson, *Giovanni Paisiello: A Thematic Catalogue of His Works*, Thematic Catalogues Series, no. 15, 2 vols. (Stuyvesant, N.Y.: Pendragon Press, 1991), 1:373–86.
36. *Times*, 2 July 1787, quoted in Petty, *Italian Opera in London*, 247.
37. *The John Marsh Journals*, 413.
38. Ludwig Ritter von Köchel, *Chronologisch-thematisches Verzeichnis sämtlicher Tonwerke Wolfgang Amadé Mozarts*, 7th ed. (Wiesbaden: Breitkopf und Härtel, 1965), 311.
39. On the basis of paper types, Alan Tyson dated the work as from late 1786 or early 1787, thereby correcting the previously held date of 1778. Alan Tyson, "Proposed New Dates for Many Works and Fragments Written by Mozart from March 1781 to December 1791," in *Mozart Studies*, ed. Cliff Eisen (Oxford: Clarendon Press, 1991), 215. I would like to express my appreciation to John Rice for alerting me to Mozart's use of the aria in the quartet.
40. Petty, *Italian Opera in London*, 252.
41. Girdham, *English Opera*, 235.
42. Discussed in great detail in Price et al., *The King's Theatre*, 389–93.
43. Roger Fiske, *English Theatre Music in the Eighteenth Century*, 2d ed. (Oxford: Oxford University Press, 1986), 501.
44. Girdham, *English Opera*, 89.
45. Price et al., *The King's Theatre*, 397.
46. Girdham, *English Opera*, 246.
47. John Adolphus, *Memoirs of John Bannister, Comedian*, 8 vols. (London, 1838), 1:240; and William Thomas Parke, *Musical Memoirs*, 2 vols. (London, 1830), 1:132. Both sources are cited in Girdham, *English Opera*, 243.
48. Fiske, *English Theatre Music*, 507.

Texts and Translations

Texts have been taken from the scores and checked against the corresponding librettos. Spellings and punctuation have been modernized, for example, “perché, annoia” instead of “perchè, annoja.” Descriptions of the sources can be found in the critical report.

1. *Ah non è ver che in seno*

Count Bandiera pursues Ernestina, the wife of the grain dealer Blasio. The furious husband attempts unsuccessfully to lock up his wife. Meanwhile, the outraged Countess resorts to disguise to try to trap her husband and shame him back into good behavior. The lieutenant helps Blasio and the Countess make their spouses jealous, which results in restoring the status quo. This is the Countess's first appearance, where she is lamenting her husband's coldness to her.

Ah non è ver che in seno
d'amor germogli amore;
saria felice appieno
la fiamma del mio cor.

Lo sposo mio si gela
quanto egli a me più crede,
colpa è oggidì la fede
e annoia il suo candor.

Ah, it is not true that in one's bosom
love sprouts from love;
[if that were so] the flame of my heart
would be completely happy.

My husband grows colder
the more he can trust me,
faithfulness is nowadays a fault
and its sincerity is boring.

Comment. Line 5 is “Gela al mio sposo il petto” in the libretto.

2. *Ahimè! dove m'inoltro—Non potrò del caro bene*

The Count wants to marry the Countess's maidservant Dorina to his manservant Titta, a match that the Countess interprets as a ploy by the Count to keep Dorina near himself. She has decided to marry Dorina to Mingone instead. The match is a major point of conflict in an already friction-laden marriage. Dorina, meanwhile, wishes to marry Masotto. In “Compatite miei signori” (no. 3) Dorina puts off Mingone and Titta, who are courting her together, saying she needs time to think. While both men are persuaded to accept her refusal, neither the Count nor Countess are, and Dorina runs away. Alone and frightened in the woods, she sings “Ahimè! dove m'inoltro—Non potrò del caro bene.” When she is found, the Count and Countess agree at last to let her marry Masotto, who has been acting as a go-between for everyone.

Ahimè! dove m'inoltro?
Tremo come una foglia; ah sciagurata!
fu rabbia e fu dispetto
che allontanarmi fe' dal mio diletto.
Mi figuro i padroni inviperiti,
e il chiasso udir mi sembra
che per la fuga mia han suscitato.
E il povero Masotto chi sa mai
in qual smania si trovi, in quanti guai?

Alas! Where am I going?
I tremble like a leaf. Poor me!
Fury and spite came between
me and my beloved.
I can picture my angry masters,
I can almost hear the uproar
that my running away has provoked.
And poor Masotto, who knows
in what frenzy he finds himself, in how much woe?

Perché non mi raggiunse, ma chi sa
se a me più penserà? Perché quel core
non sente parte almen del mio dolore?

Non potrò del caro bene
il bel ciglio vagheggiar,
ah son fiere le mie pene
se il crudel mi può lasciar.

Idol mio, anima mia
a' momenti vieni a me;
ma l'ingrato, oh sorte ria,
tiene ancor lontano il pie'.

Che smanie! che pene!
cercando il mio bene
io perdo l'oggetto
più caro per me.

Comments. Line 10, "raggiunse" is "ricerca" in the libretto. Lines 14 and 18, the musical setting interpolates an extra syllable into each of these lines, as "il bel ciglio no vagheggiar" and "a' momenti deh vieni a me."

Why did he not come after me, but who knows
if he is still thinking of me? Why does his heart
not feel at least part of my sorrow?

I will not be able to keep from longing for
the beautiful brow of my dear love,
ah, my pains are fierce
if the cruel one can leave me.

My idol, my soul,
come to me in a few moments;
but the ungrateful one—O undeserved fate—
still keeps far away.

What frenzy, what pains!
Searching for my love,
I lose the object
most dear to me.

3. *Compatite miei signori*

See no. 2.

Compatite miei signori
se vi deggio qui lasciar.
(Un si storce, l'altro freme,
ma li voglio far crepar.)

Tornerò, se m'attendete.
Miei signori che cosa avete?
Quella faccia così mesta
deh non state a dimostrar.

È ben vero, donne care,
che l'amor è una pazzia,
ma sì strana malattia
deh non state a sopportar.

Maledetta la mia prescia,
ma non posso qui restar.

Excuse me, my sirs,
if I leave you here.
(One writhes, the other trembles,
but I want to make them burst.)

I will return, if you wait for me.
My sirs, what is the matter?
Do not make
such sad faces.

It is true, dear ladies,
that love is madness,
but don't try to bear
so strange an illness.

Cursed be my haste,
but I cannot remain here.

4. *Che novità—Come lasciar potrei*

King Teodoro, deposed and impecunious, is whiling away his time in a Venetian inn, hoping for a change in fortune. As his true situation is not known, he proposes marriage to the innkeeper's daughter Lisetta, who, however, is already committed to Sandrino. In this scene Lisetta's father has just told her that she is to marry Teodoro and become a queen.

Che novità! che stravaganza è questa?
Di qual confusion m'empì la testa
di mio padre il linguaggio oscuro e strano?
Il Conte Alberto è Re? vuole sposarmi?
Non vi sarebbe sotto qualche trappola
per ingannar me e mio padre? e poi
come potrei Sandrino mio tradire?
tradirlo? ah no . . . mi sentirei morire!

Come lasciar potrei
il mio primiero amor?

What strange and extravagant affair is this?
How my father's unexpected intimations
have confounded me.
Count Alberto a King! Desirous of marrying me too!
Must there not be some design here
to deceive and dupe both me and my father?
At all events how could I betray my Sandrino—
betray him, no, never—I would rather die.

How can I ever forget my first
faithful love?

Ah ch'io mi morirei
di pena, e di dolor.

Il caro amato oggetto
sveller non so dal cor,
e al mio primiero affetto
sarò costante ognor.

Source. Translation from the libretto for the London production (Giovanni Paisiello and Giovanni Battista Casti, *Il re Teodoro in Venezia* [London, 1787]).

5. *Fra quest'orror—Ma tarde le lagrime*

Eginia is newly wed to Casimiro, at her father's wish, but feels unable to love him. Her unhappiness is compounded when she is rumored to be having an affair with a former suitor.

Fra quest'orror un non so che mi sento
che d'ogni ardir mi priva:
Oh Dio! che fo? che tento?
E voglio, fuggitiva,
i maritali nodi
franger così? di me farmi pretendo
arbitra io stessa? ah qual
in me or si desta d'opposte smanie,
orribile contrasto,
che con violenze ignote
dal profondo del cor tutta mi scuote!
Eginia sconsigliata!
Le ripugnanze tue verso il tuo sposo,
il tuo debil amor che non sapesti
mai svellerti dal sen, doveano queste
conseguenze produr per te funeste.

Ma tarde le lagrime,
ma vane già sono,
non giovan a togliermi
gli affanni dal cor.

Si fugga, si vada,
lo sposo abbandono . . .
Ah dove mi lascio
guidar dal dolor?

Ah se parto oddio, se resto
di me poi che mai sarà?

Agitato dal tormento,
dal rimorso, dal timore,
ondeggiando va il mio core
e risolvere non sa.

Infelice, non spergiura,
sol se resto, almen sarò.

I should die with grief
and affliction.

I could never banish
his lov'd image from my mind,
and I shall ever be constant
to my first vow.

In the midst of this horror I feel
something that strips me of all courage:
O God, what will I do? What will I try?
And do I, running away, want
to break my marriage vows?
Do I pretend to make myself my own judge?
Ah, what horrible conflict
of opposing obsessions
awakens in me,
that with unknown violence shakes me
from the depths of my heart!
Ill-advised Eginia!
Your aversion to your husband,
your weak love that you were never able
to extinguish in your heart, were bound to have
sorrowful consequences for you.

But too late are the tears,
already they are in vain,
they do not help to take away
the anxieties from my heart.

Let me flee, let me go,
I abandon my husband . . .
but where do I let my sorrow
guide me?

And if I go, O God! If I stay,
whatever will become of me?

Shaken by torment,
by remorse, by fear,
my heart vacillates
and cannot decide.

Only if I stay I will not, at least, break
my vows, even if I am unhappy.

6. *D'un dolce amor la face*

Aristone is the doting father of Ofelia, serious and quiet, and Dori, gay and lively, both of whom are soon to be married to husbands of matching characters, Artemidoro to Ofelia and Plistene to Dori. All would have been well but for the experiments of the local sorcerer, Trofonio, who lured the prospective grooms into his magic cave, where he exchanged their personalities so that Artemidoro became lively and Plistene became serious. Upon meeting them, their brides are completely bewildered. The men then return to the cave, where their proper personalities are restored. Now it is the

women's turn to enter the cave and go through the same transformations. At this point Aristone appeals to Trofonio for help, and he then restores the women's personalities. In the following aria Ofelia sings that, although she is not madly in love like her sister, her love is quiet and strong.

D'un dolce amor la face
arde anche a me nel cor,
ma la tranquilla pace
mai non mi tolse ancor.

Se da virtù proviene
fonte di bene è amor;
s'è di ragion tiranno,
pena ed affanno è allor.

The torch of a sweet love
also burns in my heart,
but it has never robbed me
of my tranquil peace.

If it springs from virtue,
love is a fountain of goodness;
if it is the tyrant of reason,
then it brings forth pain and anguish.

7. *La ra la ra, che filosofo buffon*

Ofelia has just emerged from the cave, where she has been transformed into a jolly person, and she tells Trofonio how ridiculous he is.

Che filosofo buffon!
In che misero grotton
sempre in gran meditazion
vaneggiando se ne sta?
La ra la ra la la ra.

Quella trista abitazion
per quel brutto mascheron
è un alloggio bell'e buon,
ma per me certo non fa.
La ra la ra la la ra.

What a foolish philosopher!
In that miserable cave
he is always lost
in deep meditation!
La ra la ra la la ra.

This dreary habitation
may be a beautiful and good lodging
for that ugly face,
but it certainly will not do for me.
La ra la ra la la ra.

8. *Non dubitar—Là tu vedrai*

To escape the vengeance of his enemies, Giulio Sabino burned down his castle and made it appear that he had perished in the fire. It would have been wiser for him to have fled to another country, but because of his love for his wife, Epponina, he constructed a secret cavern under the charred ruins of his castle and lived there for nine years. During this time he fathered two children. Unfortunately, he was discovered, and neither his voluntary captivity nor Epponina's virtue could stave off the death penalty that the emperor was bound to pronounce on them both. In this scene, Sabino, angry at the imagined infidelity of his wife, leaves his underground hiding place. Epponina runs after him calling his name. Just then the emperor appears and asks amazed whether the man before him is Sabino. Epponina convinces the emperor that she had been calling her dead husband and that this man was just a friend. The emperor interrogates him and then asks him to join his army. In this aria Sabino demonstrates his fierceness as a warrior. The intensity of his declaration is actually fueled by his unjust rage against his wife.

Non dubitar, verrò. Dono più grato
offrir non mi potevi; al grande invito
sento l'alma avvampar. Vedrai qual uso
farò di questo acciar.
Chi sa se mai più funesto vedesti
di questa spada balenare il lampo?
So quel che dico, e lo vedrai nel campo:
Là tu vedrai chi sono.

No, non ti parlo invano.
Fatale è questa mano:
forse chi men la teme
più ne dovrà tremar.

Do not doubt, I will come. You could not make me
a more agreeable offer; my soul bursts
into flame at your great invitation. You will see
what use I can make of this sword.
Who knows if ever you saw
the flash of more deadly a sword?
I know what I say, and you will see it on the field:
There you will see who I am.

No, I do not talk vainly.
Fatal is this hand:
maybe he who fears it the least
should tremble the most.

E della tromba il suono,
che oggetto è di spavento,
precederò contento
la morte ad incontrar.

At the sound of the trumpet,
which inspires terror,
I will go forth content
to face death.

9. *Giunse alfin il momento—Deh vieni, non tardar*

Susanna sings this love aria to Figaro, who is hiding in the bushes waiting to witness the tryst he believes she is having with the Count. As punishment for doubting her fidelity, she lets him think the aria is for the Count. Aware of his agony, however, she offers to crown his brow, on which he has planted the horns of a cuckold, with a garland of roses.

Giunse alfin il momento
che godrò senza affanno
in braccio a l'idol mio: timide cure,
uscite dal mio petto,
a turbar non venite il mio diletto.
Oh come par che l'amoroso foco,
l'amenità del loco,
la terra, e il ciel risponda!
Come la notte i furti miei seconda!

At last comes the moment
when I shall enjoy myself without anxiety
in the arms of my beloved: timid fears,
leave my bosom,
do not come to trouble my joy.
Oh, how it seems that the pleasantness of this place,
the earth, and the sky
respond to my amorous ardor!
How the night seconds my plans!

Deh vieni, non tardar, o gioia bella,
vieni ove amore per goder t'appella,
finchè non splende in ciel notturna face,
finchè l'aria è ancor bruna e il mondo tace.
Qui mormora il ruscel, qui scherza l'aura,
che col dolce susurro il cor ristaura.
Qui ridono i fioretti, e l'erba è fresca,
ai piaceri d'amor qui tutto adescia.
Vieni, ben mio, tra queste piante ascose;
ti vò la fronte incoronar di rose.

Ah, come, do not delay, O lovely joy,
come where love calls you to enjoy,
while no light shines in the sky,
while night is still dark and the world silent.
Here murmurs the brook, here dances the breeze,
which with soft whisper restores the heart.
Here laugh the flowers, and the grass is fresh,
everything invites to the pleasures of love.
Come, my beloved, hidden among these plants;
I wish to crown your brow with roses.

Comment. Line 4, "uscite " is "partite" in the libretto.

10. *Dolce mi parve un dì*

Lilla and Lubino, a peasant couple, are about to marry when a royal hunting party descends upon the village. The young prince takes a fancy to Lilla and in no time creates discord between her and Lubino. In this aria Lilla laments the loss of her former innocent love.

Dolce mi parve un dì
un dì mi piacque amor,
ma non è più così,
ma non mi piace ancor.

Once it seemed sweet to me,
once love pleased me,
but it is no longer so,
it no longer pleases me.

Finché vicino a te
vivea mio caro ben,
ch'io ti vedea per me
languir d'amor ripien,

As long as I lived
close to you, my dearest,
and saw you languishing
full of love for me,

dolce mi fu quel dì,
quel dì mi piacque amor,
ma non è più così,
ma non mi piace ancor.

sweet was that day for me,
that day love pleased me,
but it is no longer so,
it no longer pleases me.

Comment. Line 6, "ben" is "bene" in the musical setting.

11. *Qual confusion—Potessi di piangere*

Based on Shakespeare's *The Comedy of Errors*, the libretto presents one scene of mistaken identity after another. In this aria Sofronia, who has been repudiated by the man she thinks is her husband, gives vent to her perplexity and sorrow.

Qual confusion d'idee
 m'intorbida la mente! in un sol giorno
 quante strane avventure
 accadute mi sono!
 D'Eufemio l'abbandono,
 l'amor suo per la suora,
 il lucchetto, l'arresto,
 le notturne contese, i detti strani;
 crederò che davvero
 perduto abbia il cervello:
 che stravaganza mai, che gioco è quello?

Potessi di piangere
 un giorno cessar!
 É stanca quest'anima
 di sempre penar.

Di gemito in gemito
 passando men vo,
 e in mezzo alle pene
 un bene non ho.

Chi più alle mie lagrime
 dovrebbe un ristor,
 diventami origine
 di eterno dolor.

Ah s'altro il mio vivere
 che pianto non è,
 la vita toglietemi
 ch'è morte per me.

What a confusion of ideas
 confounds my mind! In a single day
 I have never had
 so many strange adventures!
 Abandoned by Eufemio,
 his love for my sister,
 the padlock, the arrest,
 the nocturnal quarrels, the strange utterances,
 am I to believe that he has really
 lost his mind?
 How very odd. What kind of joke is this?

Were my weeping
 to end one day!
 This soul is tired
 of always suffering.

From lamentation to lamentation,
 I go,
 and in midst of the sufferings
 there is nothing good.

You, who should comfort
 me in my tears,
 have become a source
 of eternal sorrow.

Ah, if my life is nothing
 but weeping,
 take away from me this life
 that is as death for me.

In her farewell concert in Vienna, 23 February 1787, Nancy sang this recitativo-aria
 with a contrafactum German text:

Schwer drückts in meiner Seele,
 dich Kayser Stadt zu lassen!
 bist du gekommen bitter Tag der mich zwinget,
 meinen Abschied zu nehmen?
 Ach! zu bald zu geschwinde!
 und ich selbst soll dir heute soll dir sagen:
 Lebe wohl! werd' ich's können dir sagen?
 die Worte stocken.
 Ach! die Brust wird zu enge;
 und der verhalten Athem,
 verhindert mich zu sagen:
 dank dir und leb wohl geliebte!

Wer je sich den Armen der Freundschaft entriß,
 wenn hartes Verhängniß entfliehen ihn hieß,
 nur der kann ermessen den schrecklichen Schmerz,
 der dich nun durchdringet, verwundetes Herz.

Muß ich schon geliebte mich euch schon entziehen,
 vergeß ich doch niemals dich herrliches Wien.
 O daß eure Güte den Trost mir noch läßt
 daß trotz der Entfernung Ihr mein nicht vergeßt.

Heavily it weighs on my soul
 to leave you, imperial city!
 Have you come, bitter day,
 that forces me to take my farewell?
 Ah, too soon, too quickly!
 And I myself must tell you today:
 Farewell! Will I be able to say it to you?
 The words falter.
 Ah, my breast constricts;
 and my withheld breath
 prevents me from saying:
 thank you and farewell beloved city!

Whoever has torn himself from the arms of friendship,
 when cruel fate forced him to flee,
 only he can fathom the terrible pain
 that now penetrates you, O wounded heart.

Must I, dear city, so soon leave you?
 Never will I forget you, wonderful Vienna.
 Oh, that your goodness still leaves me with the consolation
 that despite the distance you will not forget me.

12. *Chi mi mostra, chi m'addita*

A married Neapolitan couple, Gelinda and Bastiano, are sold by pirates into slavery to a Mister Dull of Boston. As they are thought to be single, they are both courted by members of Dull's family, Gelinda by Dull himself. Gelinda, known as Dianina in

Dull's household, is inconsolably sad. Therefore everyone is surprised, Dull pleasantly and Bastiano with outrage, when Gelinda merrily sings the following canzonetta.

Chi mi mostra, chi m'addita
dove sta il mio dolce amore?
Regalar gli voglio il core
che allegretto in sen mi sta.

Who tells me where
I can find [my] love?
I want to make him a present
of the cheerful heart in my breast.

Source. Translation from the libretto for the London production (Giovanni Paisiello and Giuseppi Palomba, *Gli schiavi per amore* [London, 1787]).

13. *Care donne che bramate*

See no. 4. In the following aria Lisetta has had a misunderstanding with Sandrino. The recitative preceding the aria reads: "We should attend to the proverb, 'Love those who love you, and scorn those who slight you': therefore I have changed my mind, and do not care a pin for Sandrino—to be afflicted for the loss of a lover is the greatest folly we can be guilty of—there are always lovers enough to be had."

Care donne che bramate
preda far di cori amanti,
io n'ho tanti, tanti e tanti
che di lor non so che far.

Ye females who desire
to make a conquest of sweethearts,
I have such a number of them
that I do not know what to do with them.

Chi mi manda un regaletto,
chi mi gira un'occhiatina,
chi mi dice "E pur bellina,"
chi non fa che sospirar.

Some send me [little] presents,
some cast a languishing eye upon me,
some say I am beautiful,
some are continually sighing.

Io con aria disinvoltata
me la rido e me la godo,
ma non sono così stolta
di lasciarmi infinocchiare.

I, with a mind lively and free,
am pleased with and laugh at them,
but am not so foolish
as to let them outwit me.

Source. Translation from the libretto for the London production (Paisiello and Casti, *Il re Teodoro in Venezia*).

Comment. Line 3 is "io n'ho tanti, tanti, tanti, tanti" in the musical setting.

14. *Beaux Yeux—Jeunes Coeurs soyez fideles*

The opera deals with the ploys of the chambermaid Violetta to help her mistress extricate herself from an arranged marriage to a loathsome suitor. Running alongside the main plot is a debate about musical taste concerning Italian and French opera. Violetta champions the French style, which she demonstrates in this aria.

Beaux yeux qui causez mon trépas,
revenez en ces lieux pour finir mon martyr.
Depuis votre départ je languis, je soupire,
je meurs pour vos divins appas
et je n'ose le dire.

Beautiful eyes that cause my death
return here to end my martyrdom.
Since you left, I languish, I sigh,
I die for your divine charms,
and I dare not say it.

Jeunes coeurs soyez fideles
aimez toujours constamment.
Après des peines cruelles
il vient un heureux moment,
et les palmes sont plus belles
qui nous coûtent du tourment.

Young hearts be faithful,
always be constant in love.
After cruel pains
there comes a happy moment,
and victories are all the sweeter
for the torment they have cost us.

15. *With Lowly Suit*

Disguised as a ballad singer, Margaretta sings a song begging for alms.

With lowly suit and plaintive ditty,
I call the tender mind to pity.

My friends are gone, my heart is beating,
And chilling poverty's my lot.
From passing strangers aid intreating,
I wander thus, alone, forgot.
Relieve my woes, my wants distressing,
And Heav'n reward you with its blessing!

Here's tales of love, and maids forsaken,
Of battles fought and captives taken;
The jovial Tar, so boldly sailing,
Or cast upon some desert shore;
The hapless bride his loss bewailing,
And fearing ne'er to see him more.
Relieve my woes, my wants distressing,
And Heav'n reward you with its blessing!



Plate 1. Antonio Salieri, "La ra la ra, che filosofo buffon" from *La grotta di Trofonio*, title page of the vocal score, Vienna, Österreichische Nationalbibliothek, Musiksammlung, M.S. 27.121-qu4. Courtesy of the Musiksammlung, Österreichische Nationalbibliothek, Vienna.

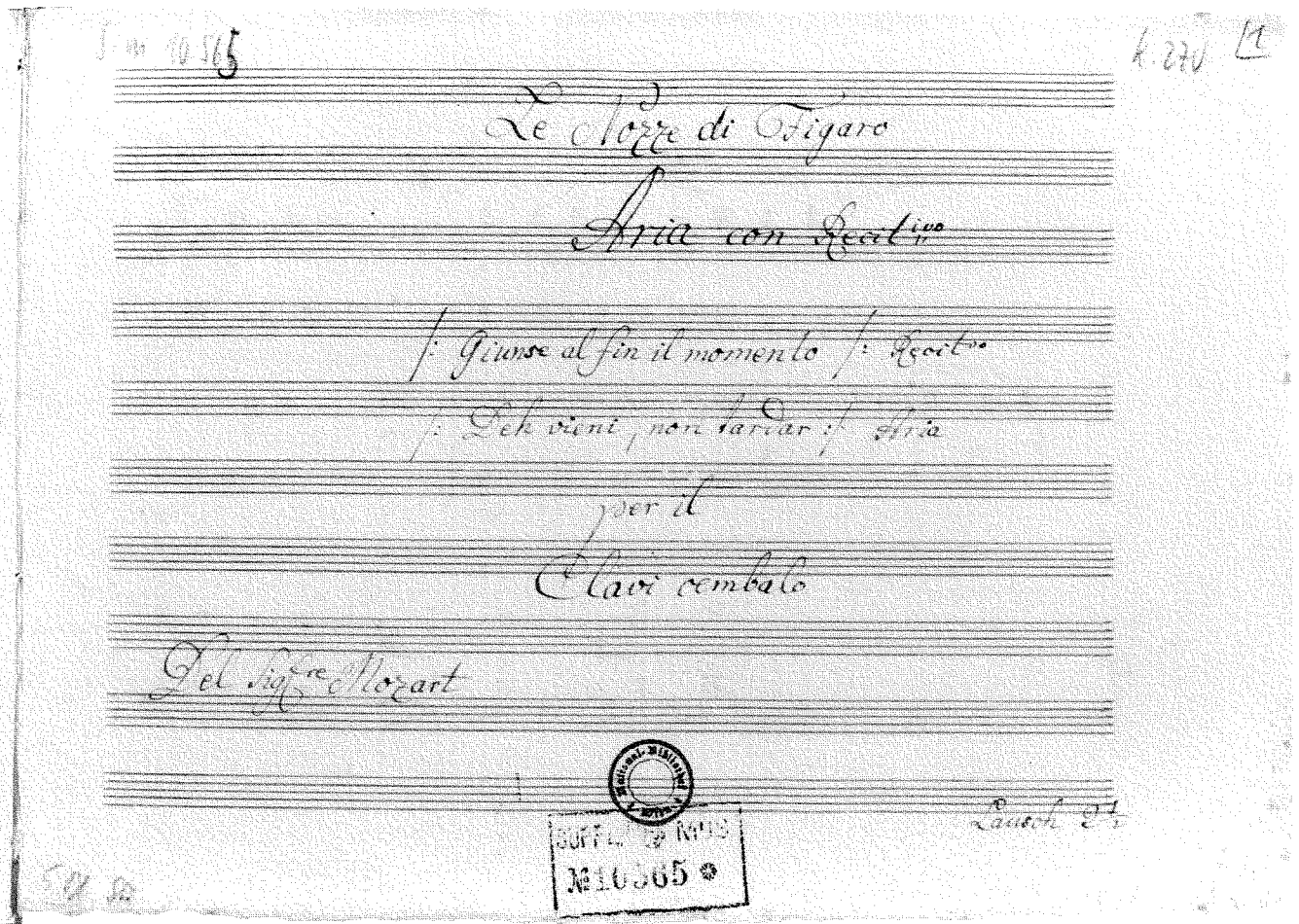


Plate 2. Wolfgang Amadeus Mozart, "Giunse alfin il momento—Deh vieni, non tardar" from *Le nozze di Figaro*, title page of the vocal score by Lorenz Lausch, Vienna, Österreichische Nationalbibliothek, Musiksammlung, S.m. 10565. Courtesy of the Musiksammlung, Österreichische Nationalbibliothek, Vienna.



Plate 3. Wolfgang Amadeus Mozart, "Giunse alfin il momento—Deh vieni, non tardar" from *Le nozze di Figaro*, first page of the vocal score by Lorenz Lausch, Vienna, Österreichische Nationalbibliothek, Musiksammlung, S.m. 10565. Courtesy of the Musiksammlung, Österreichische Nationalbibliothek, Vienna.