

Saturdee Opry Links/Rip Rense 9/8

Saturdee Opry Links Baritenorial Edition is/are posted. The vaunted forgotten tenor Ramon Vinay, the forgotten baritone Ignatz Greenberg (really), and an array of wondrous baritone arias and duets for tenor and baritone. (In one case, baritone and half a baritone.) Plus: overture and extras. Get drunk and have a listen.

<https://www.youtube.com/watch?v=Bd3JqHBHhZ8>

Saturdee Opry Links Overture.

Apropos of today's beastly weather, here is "Orpheus in the Underworld," by Jacques Offenbach. Played by a nice Korean kids' orchestra.

https://youtu.be/_FPgeuWtkI?si=zNHLKHIKOnxov8Z7



Igor Gorin



Ramon Vinay



Hvorostovksy



Laurence Brownlee

1.

SOL begins today with unabashed self-pity. What? You regard this with contempt? Well, you try living Otello's life (or mine.) The poor, noble Moor, tricked by the fiend, Iago, into thinking his beloved Desdemona is unfaithful, agonizes. One thing opera depicts really well is emotional devastation, and Verdi musically evokes the sea of *sturm und drang* in Otello's head, to the point of startling. Listen to the flailing, raging orchestra---you can see Otello doubled over, clutching his head in agony. Listen as orchestra and Otello subside into stunned disbelief. And then. . .

https://youtu.be/FtaVXZQj1Ro?si=hAQ_RgcFhEjGKmSf

"Lord! You could've put me through all the torture

Of deepest sighs,

Of deepest shame.

Made of my glorious fame and fortune

A bunch of lies,

A silly game.

And I would have borne

The cruel cross

Of anguished straits

With no complaints,

And accepted, forlorn,

That the skies wished my loss.

But -- oh sorrow, oh pain,

They have stolen that one sign

Under which, for a while,

I rested my soul!

Nothing but rain,

Dead is the sunshine

That made me smile,

That kept me whole!

And now, oh Mercy, I merely ask,

Pink cherub holy --

Cover your face wholly

With Hell's horrible mask!

FOR THOSE WHO WISH TO SING ALONG:

Dio! mi potevi scagliar tutti i mali

della miseria, della vergogna,

far de' miei baldi trofei trionfali

una maceria, una menzogna...

E avrei portàto la croce crudel

d'angoscie e d'onte

con calma fronte

e rassegnato al volere del ciel.

*Ma, o pianto, o duol! m'han rapito il mirraggio
dov'io, giulivo, l'anima acqueto.*

*Spento è quel sol, quel sorriso, quel raggio
che mi fa vivo, che mi fa lieto!*

*Tu alfin, Clemenza, pio genio immortal
dal roseo riso,
copri il tuo viso*

santo coll'orrida larva infernal!

The tenor is the great Ramon Vinay, of Chile, a one-time baritone who retained dark tonal qualities even after switching to tenor. From a live performance in 1947.

2.

Might as well give Ramon Vinay---regarded as the/a premiere Otello of his day (Carlo Bergonzi once said Vinay was definitive)---the logical progression of Otello anguish from post # 1. First the man was persuaded that his beloved Desdemona was unfaithful, then. . .he kills her, only to find that he has been tricked by Iago, and Desdemona had never betrayed him at all. Now that would put one in a rather dicey state of mind, I dare say. It is for this reason that SOL seldom posts this aria, or any excerpts from Verdi's "Otello." For all its utter brilliance, it is just too damned shattering and tragic. (Blame Shakespeare.) You know, like life. But. . .Here is the great Vinay with the end of the opera, "Niun mi tema," in which the horrid truth becomes clear to Otello, and he stabs himself and dies. (Yes, Iago gets away. Just like life.) "Un altro bacio. . ."

<https://www.youtube.com/watch?v=fc-rX2L3SjA>

Translation:

<https://www.opera-arias.com/verdi/otello/niun-mi-tema/>

3.



Here is a sensational extended excerpt from Verdi's "Aida," a kind of mainstream example of Italian opera histrionics, in all their glory. Panoply of emotions here, from rage to love to defiance to outrage. Just like life. A magnificent Met performance from 1950 with astonishing Ramon Vinay---plus Robert Merrill (see full cast under video.) Toscanini at the wheel, and the wheel's on fire. The last moments of act three. . .

<https://www.youtube.com/watch?v=JRs1WVkJk4>

Follow along with the libretto (search for "fuggiamo," and start there.)

[https://www.murashev.com/opera/Aida libretto English Italian](https://www.murashev.com/opera/Aida_libretto_English_Italian)

Synopsis:

Amonasro appears and orders Aida to find out the location of the Egyptian army from Radamès. Aida, torn between her love for Radamès and her loyalty to her native land and to her father, reluctantly agrees. When Radamès arrives, Amonasro hides behind a rock and listens to their conversation. Radamès affirms that he will marry Aida ("Pur ti riveggo, mia dolce Aida .. Nel fiero anelito"; "Fuggiam gli ardori inospiti .. Là, tra foreste vergini" / I see you again, my sweet Aida!), and Aida convinces him to flee to the desert with her. To facilitate their escape, Radamès suggests using a secure route free from the risk of discovery and discloses the location his army plans to attack. Upon hearing this, Amonasro emerges from hiding and reveals his true identity. Radamès, horrified, realizes he has inadvertently divulged a critical military secret to the enemy. Meanwhile, Amneris and Ramfis leave the temple, spot Radamès in conference with the enemy, and summon the imperial guards. Amonasro, armed with a dagger, intends to kill Amneris and Ramfis before they can alert the guards, but Radamès disarms him. He swiftly instructs Amonasro to flee with Aida and surrenders himself to the guards, who arrest him as a traitor. Got that? Wow! And that's only the end of act three!

4.

Here is Ramon Vinay in a short interview, shedding absolutely no light whatsoever on the mystery of the baritone who also sings tenor, or the tenor who also sings baritone. Go figure! What? He never sings high C? Do I understand that right? Oh, well. . .

<https://www.youtube.com/watch?v=aybjJRgBXsk>

And here are examples of the great singer as a tenor, and a baritone---both from "Carmen." First is the "flower song" (tenor) and then the "toreador song" (baritone.)

1.

"La fleur que tu m'avais jetée" ("The flower that you tossed to me.")

<https://www.youtube.com/watch?v=pvJ3JsRo3Fo>

Synopsis:

After the smugglers leave, José arrives. Carmen treats him to a private exotic dance (yikes), but her song is joined by a distant bugle call from the barracks. When José says he must return to duty, she mocks him, and he answers by showing her the flower that she threw to him in the square ("La fleur que tu m'avais jetée"). Unconvinced, Carmen demands he show his love by leaving with her. The vixen!

Translation:

https://www.aria-database.com/translations/carmen05_fleur.txt

2.

"Votre toast, je peux vous le rendre"

https://www.youtube.com/watch?v=oXu_InP-790

Synopsis:

Carmen and her friends Frasquita and Mercédès are entertaining Zuniga and other officers in Pastia's inn. Carmen is delighted to learn of José's release from two months' detention. Outside, a chorus and procession announces the arrival of the toreador. Invited inside, he introduces himself with the "Toreador Song" ("Votre toast, je peux vous le rendre") and sets his sights on Carmen, who brushes him aside.

Translation:

https://en.wikipedia.org/wiki/Toreador_Song

5.

Nobody does "noble" like Giuseppe Verdi did. His baritone arias especially seem to define this honorable color of operatic expression, and here is a salient example from Verdi's early (1846) opera, "Attila." This is "Dagli immortali vertici," recorded in 1941 by the unjustly forgotten Ukrainian Jewish baritone, Igor Gorin (born Ignatz Greenberg, not exactly the greatest possible stage name!) Igor's story is rather remarkable, not for the least reason being his mastery of eight languages while still in his teens, and surviving TB. More about his unusual career in the next post. (Aria proper begins at 2:00, after the intro.)

https://youtu.be/ag_j3rYtHh0?si=z_RPDuN27681bfUF

Synopsis : After being commanded by the young Emperor Valentinian to return to Rome because the Huns were withdrawing, Ezio declares that he shall not be controlled by a boy and calls the spirits of his ancestors to return Rome back to its former greatness.

Translation:

*Dagl'immortali vertici belli di gloria,
Un giorno, l'ombre degli avi,
Ah sorgano solo un istante intorno!
Di là vittrive l'aquila per l'orbe il vol spiego
Ah! Roma nel vil cadavere chi ravvisare or può?*

ENGLISH:

*From the immortal heights beautiful with glory,
One day, the shadows of the ancestors,
Ah, let them arise only for a moment!
From there the eagle conquers the globe I explain the flight
Ah! Who can recognize Rome in the vile corpse now?*

The second half of SOL will commence after this important message.

https://youtu.be/K4UBltDXRTU?si=TA_3KTRIOKxlunQQ

6.



As mentioned in post 5, Igor Gorin was just a normal kid in Vienna in the early 20th century. He spoke eight languages, adored his mother (from whom he learned music), moved from Ukraine to Vienna where he worked in an iron foundry 14 hours a day, six days a week, got most of his education from a tuition-free night school in a library, and really liked cowboys and horses. *Normal*. One of the great voice teachers in Vienna, Victor Fuchs, took the young man on, impressed not by his talent so much as his sheer desire to sing. Believed in him so much that he let skinny, somewhat frail Igor take a rather long break to, uh, beat tuberculosis. Was finally admitted to the Vienna Conservatory (taught by his idol Matia Battistini), where he became head cantor at the Vienna's Leopoldstadt Synagogue. Not a bad start, but one never would have expected it to lead to a career in. . .showbiz. Right, although Gorin was a cantor who happened to sing opera splendidly, he wound up not on stage so much as in radio, film, and TV. Moving to Rhode Island in the early '30's---essentially to escape Hitler's growing presence in Europe---the amazing Gorin was again hired as a cantor, yet from there parlayed things into a stint at Radio City Music Hall, and radio appearances on: *Hollywood Hotel*, *Kraft Music Hall*, *Great Moments in Music*, *The Ford Sunday Evening Hour*, *International Harvester*, and *The RCA Victor Hour*. Next: a recording contract with RCA, and, in the '50's and early '60's, television. Yes, he also sang with an array of lesser opera companies, as well as, finally, New York City Opera---and one guest appearance at the Met ("La Traviata," 1964.) Here is Ignatz/Igor as Germond in "Traviata," with one of the richest, most beautiful and loved arias for baritone ever written, "Di Provenza il Mar."

<https://www.youtube.com/watch?v=jTPNZmDNTaM>

Synopsis:

Germond tries to persuade his son, Alfredo, lovesick over the courtesan, Violetta, to come home, asking him "who has erased your homeland from your heart?"

Translation:

https://www.aria-database.com/translations/traviata04_provenza.txt

7.



While on the subject, generally, of baritonal nobility, Dmitri Hvorostovsky comes prominently to SOL's mind. (Yes, along with Ettore Bastianini, Leonard Warren, Samuel Ramey, Robert Merrill, Feodor Chalipin, Samuel Ramey and on and on.) Dima, as he was known to friends, had a presence and power that was never less than compelling, full of charm, with what the NYT obit called a "burnished voice" and "rueful expressivity." The poor fellow died in 2017 at 55 from a brain tumor---performing even when he could barely walk. Here he is with a "hit" aria from Gounod's "Faust," "Avant de quitter ces lieux." It's an unapologetically heroic thing, and his performance is the same. This is Valentin's prayer that God protect his sister, Marguerite, while he goes to war to defend his country.

<https://www.youtube.com/watch?v=wz74ej1YRcM>

Translation:

<https://www.opera-arias.com/gounod/faust/avant-de-quitter-ces-lieux/>

8.

Baritone arias, by nature of the voice, seem to have grandeur built into them. A baritone could sing a list of train stops, and make it arresting. What can be more uniquely mesmerizing than a baritone (or bass) singing of matters of the heart? Answer: a duet for baritone and tenor. A particularly affecting and dramatic such example is from Verdi's late opera, "La Forza del Destino," "Solenne in quest'ora," sung here by Hvorostovsky and baritenor Jonas Kaufmann. Right, this performance is almost a duet for baritone and half-a-baritone.

<https://www.youtube.com/watch?v=oFxEeyo0d1c>

Synopsis:

This is essentially a story of two great friends, their love for a woman, and the fact that one of them murdered the other's father in protection of that woman. Or something like that. More: Alvaro is brought into the officers' quarters, gravely wounded in the chest. Thinking he is about to die, he entrusts the key to a casket to his friend "Don Felix" (Carlo). The box contains a packet of letters, which Alvaro says contain a secret. He makes his friend swear to burn them without reading them: ("Solenne in quest'ora, giurarmi dovete far pago un mio voto" – "You must swear to me in this solemn hour, to carry out my wish."). Felix/Carlo assures Alvaro that he won't die and that he will be decorated with the Order of Calatrava for his bravery. At the name, Calatrava, Alvaro shudders and exclaims, "No!". Carlo is taken aback. He is afraid that "Don Federico" (Alvaro) may, in truth, be the mysterious seducer who killed his father! He resolves to look at the letters to settle his doubts. As his wounded friend is taken away on the surgeon's stretcher, he opens the casket, finds his sister's portrait, and realizes Alvaro's true identity. At that moment a surgeon brings word that Don Alvaro may recover. Don Carlo exults at the prospect of killing his friend, and thus avenging his father's death.

Translation:

<https://www.opera-arias.com/verdi/la-forza-del-destino/solenne-in-quest'ora/>

SOL EXTRA!

Neil Kurtzmann on the duet you heard in post # 8, "Solenne In Quest'ora" from Verdi's "Forza del Destino." Fascinating stuff, with many examples of the aria done by other singers.

<https://medicine-opera.com/2019/04/solenne-in-questora/>

9.

There are two great duets of friendship in opera that come immediately to SOL's mind, or what's left of it, and both involve putting mutual interest in a woman aside. In today's idiotic society, of course, you can't have references to male friendships without the insipid term, "bromance," arising, and its "woke" intimations of homosexuality. And therein is yet another example of how political correctness has warped into a kind of reactionary leftist agenda, stigmatizing traditional associations and behaviors. So we turn to the romantic 19th century, when ideals such as loyalty, trust, and comradeship, were extolled, and not suspected. From Verdi's "Don Carlos," here is the stirring, lyrical tenor/baritone duet, "Dio che nell'alma infondere," with Jonas Kaufmann (baritenor) and baritone Thomas Hampson.

<https://www.youtube.com/watch?v=yNPxYQbBuDI>

Synopsis:

Carlos' dear friend Rodrigue, Marquis of Posa, who has just arrived from the oppressed land of Flanders, enters. The two greet each other joyfully (Aria: "J'étais en Flandres"). Rodrigue asks for the Infante's aid on behalf of the suffering people there. Carlos reveals that he loves his stepmother. Rodrigue is first shocked, but then sympathetic. He encourages Carlos to leave Spain and go to Flanders, and to forget his pain by focusing on political activity there. The two men swear eternal friendship (Duet: "Dieu, tu semas dans nos âmes" / "Dio, che nell'alma infondere").

Translation:

<https://www.opera-arias.com/verdi/don-carlo/dio-che-nell'alma-infondere/>

FINAL BOW:

And today's baritenorial edition of SOL closes with the other famous baritone/tenor duet paean to friendship, the stirring, poignant "Au fond du temple saint," from Bizet's 1863 opera, "The Pearl Fishers." It is accepted belief that the Jussi Bjorling/Robert Merrill recording is the best ever made (agreed), and since SOL has posted that many times, here is creditable concert performance by baritone Will Liverman and tenor Lawrence Brownlee, as part of the Wheaton College Artist Series from 2018.

<https://www.youtube.com/watch?v=07JydjjiQAA>

Synopsis:

After a self-imposed absence, Nadir returns to the shores of Ceylon, where his friend Zurga has just been elected Fisher King by the local pearl fishermen. The two had once fallen in love with the same woman, but then pledged to renounce that love in order to remain friends. On meeting again, they remember how they first fell in love with a veiled priestess of Brahma whom they saw passing through the adoring crowd.

Translation:

[https://www.opera-arias.com/bizet/les-pecheurs-de-perles/au-fond-du-temple-saint-\(pearl-fishers-duet\)/](https://www.opera-arias.com/bizet/les-pecheurs-de-perles/au-fond-du-temple-saint-(pearl-fishers-duet)/)

Saturdee Opry Links ENCORE!



Dima with the drinking song from “Hamlet,” by Ambroise Thomas. We started out drinking with Lanza, so this is full (hic!) circle.

<https://www.youtube.com/watch?v=4b5PchS1TZs>

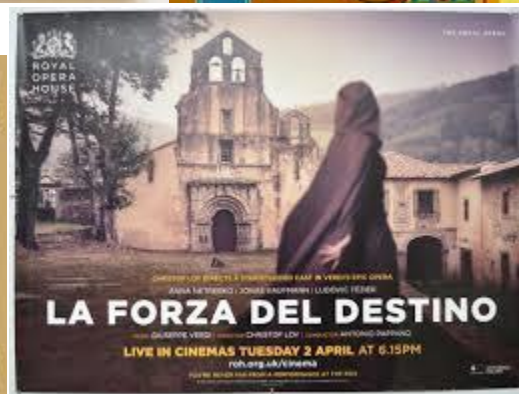
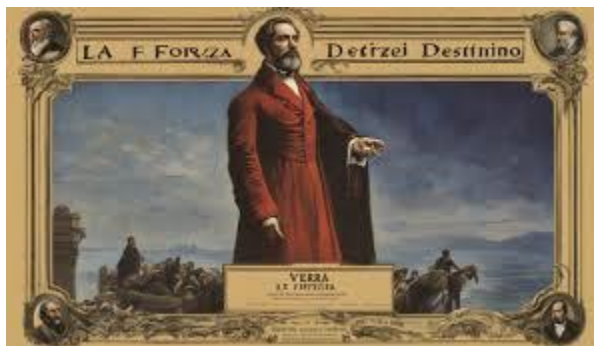
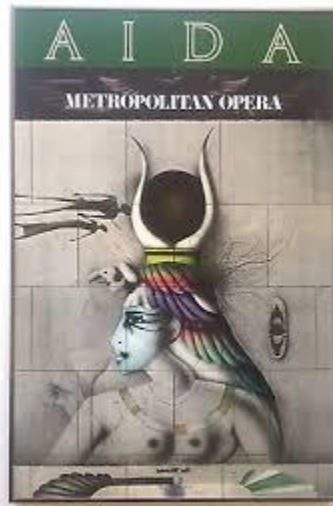
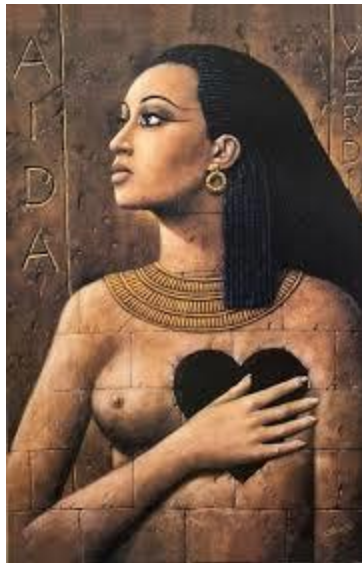
Synopsis:

Hamlet meets with a troupe of actors that will perform a play for the court. With them, he sings a drinking song in which he calls for wine and laughter to dispel his sadness.

Translation:

https://www.aria-database.com/translations/hamlet05_vin.txt





VERDI E L'OTELLO

Numero Unico

PUBBLICATO
dalla

**ILLUSTRAZIONE
ITALIANA**

COMPILATO DA
Ugo Pesci ed Ed. Ximenes

fratelli **TREVES** editori

Via Palermo 2

MILANO

ABBONAMENTI
alla
**ILLUSTRAZIONE
ITALIANA**

	Italia	Estero U.P.
Un anno	L. 25	Fr. 33
Semestre	" 13	" 17
Trimestre	" 7	" 9

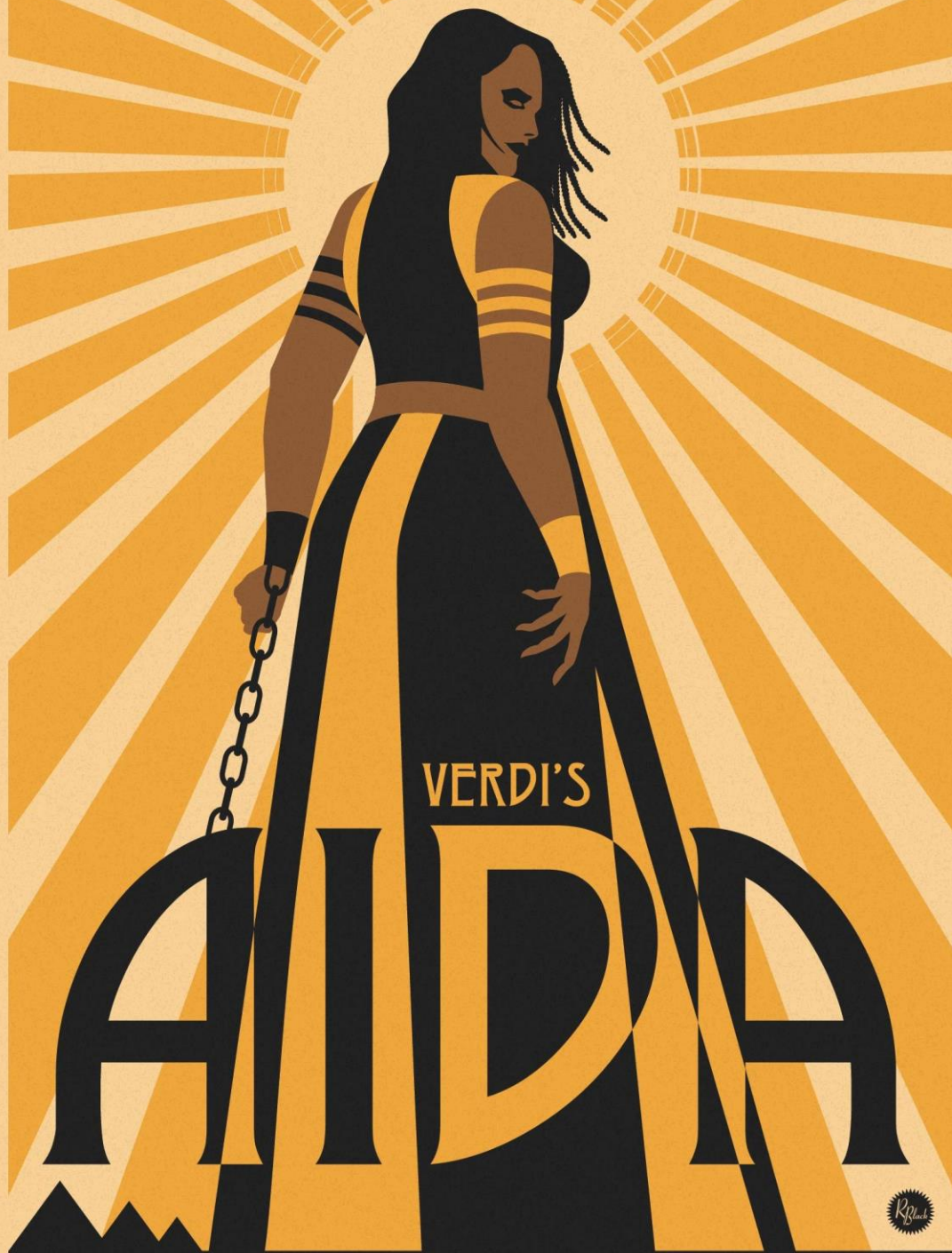
Tutti gli altri Stati Fr. 42

Prezzo del presente Numero



STAMPED BY THE TREVES, MILANO

SAN DIEGO OPERA



APRIL 20 | APRIL 23 | APRIL 26 | APRIL 28

DON CARLO

G. Verdi



M. CANIGLIA - E. STIGNANI
N. ROSSI LEMENI - M. PICCHI
P. SILVERI - G. NERI

ORCHESTRA SINFONICA E CORO DI ROMA
DELLA RADIOTELEVISIONE ITALIANA

DIRIGE: **FERNANDO PREVITALI**

Maestro del Coro **GAETANO RICCITELLI**

