

## Saturdee Opry Links Farewell to 2024 Edition/ Rip Rense

*The Saturdee Opry Links Farewell to 2024 Edition is now available for your indifference. Overture, ten selections, extra, and encore! (Phew.) Puccini! Wagner! Joseph Schmidt! Gianni Poggi! Gwyneth Jones! Tchaikovsky! Callas! Delve, submerge, surround yourself with this fabulous art. Or, if you prefer, watch the news. Either way, you'll weep---and isn't it better to weep over art? Gods! Cowboys! Bohemians! Great hearts! Broken hearts! Chills! Terror! Gentleness! Forgiveness! And beauty, beauty, beauty. All in the context of. . ."so long, farewell, Auf Wiederseh'n, adieu. . .To yieu and yieu and yieu. . ."*

<https://youtu.be/Nr64DrUZGCE?si=G-7BAIW7T1slbGW2>

Saturdee Opry Links Farewell to 2024 Edition. . .Overture.

"La Forza del Destino," by Verdi. "The Power of Fate."

<https://youtu.be/uwDPg0iaDx0?si=RRN-qsT8UucGSpS>



**Gianni Poggi**



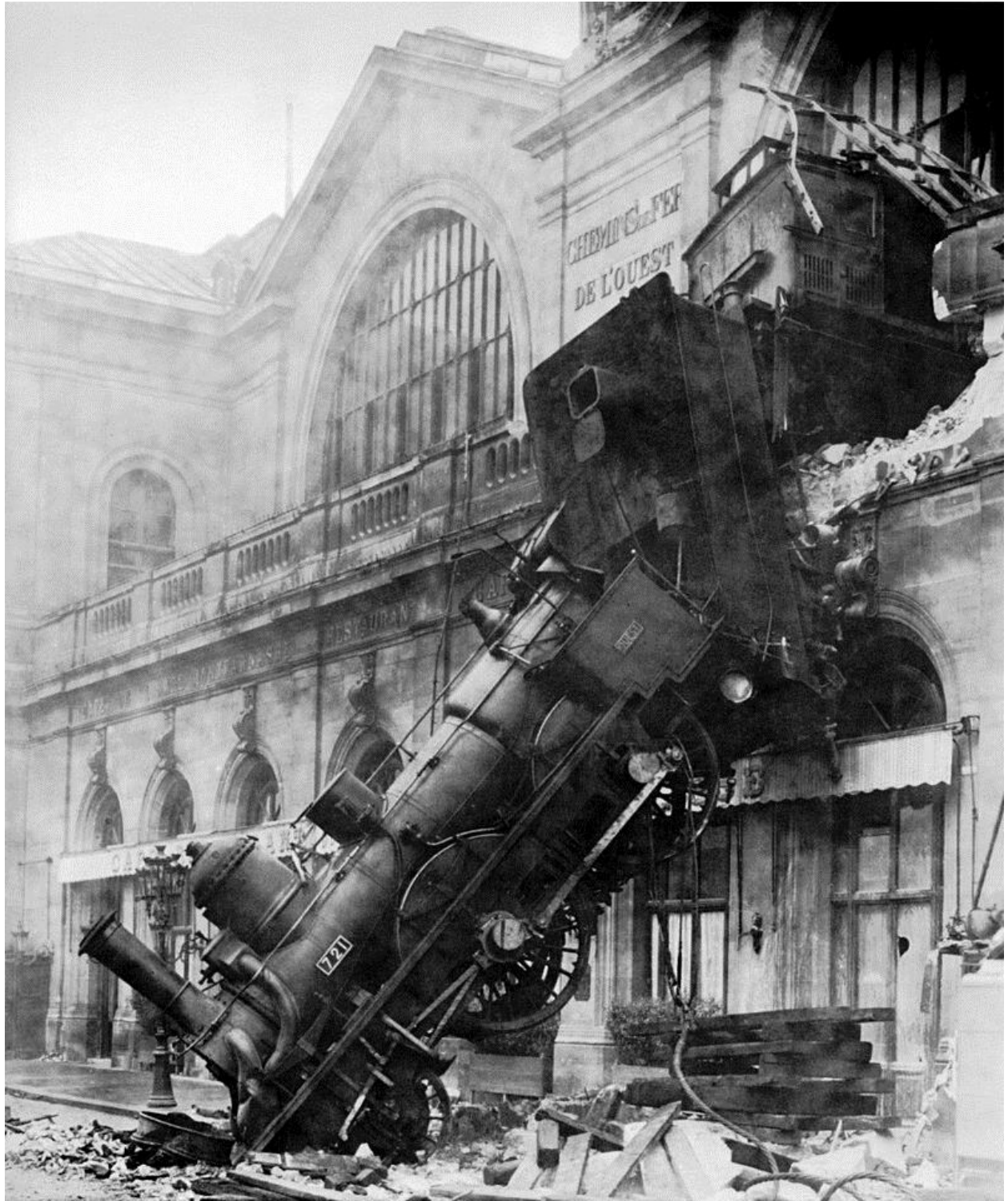
**Hildegard Behrens**



**Hans Hotter**



**Ksenia Leonidova**



2024

1.



Okay, fellow veterans of 2024, it's time for the annual Saturdee Opry Links sendoff to the passing annum. As is too often the case in recent years, ambivalence is the pertinent attitude here, eh? So much awful, awful stuff has transpired, but then, there are no quality controls on life, or some dumb homily like that. We can still hear birdies chirp, if in lesser numbers, and we can still watch trees wave in the wind, and we can still raise a glass or two in gratitude. Most SOL fans, after all, are better off than so many. . . I mean, it could be worse: you could be Elon Musk. So we begin by raising glasses, or rather, watching Magda, Lisette, Ruggero, and Prunier raise glasses, to love, to life, to being here. "This moment shall not die," they sing, in Puccini's quasi-light opera, "La Rondine" ("The Swallow"), in a moment of unsurpassed melodic beauty, even by Puccini standards. With English subtitles. Ainhoa Arteta (Magda), Inva Mula (Lisette) Marcus Haddock (Ruggero), Richard Troxell (Prunier.) Begin at 1:04.20.

<https://youtu.be/6WYnRuLBe2g?si=L8xdRw6bhYbOfEs0>

2.



It's the annual SOL Farewell Edition Drinking Game! Every time you hear "addio" in this duet from Verdi's "Rigoletto," bottoms up! Don't spill a drop, now. Background: Naive Gilda has fallen in love with a young student (unaware he's the womanizing bon vivant, the Duke of Mantua) and their tryst is interrupted when Gilda's father, the hunchbacked court jester, Rigoletto, comes home. Yet the Duke can't tear himself away! Huh? Can it be that he's actually in love, for once? Hmm. . . Here are Stephen Costello and Olga Peretyatko with the manic duet, "Addio, Addio." Glasses ready?

<https://www.youtube.com/watch?v=gUEewxq7llg&t=33s>

The translation, as you might expect:

*Farewell...my heart and soul*

*are set on you alone.  
Farewell...my love for you  
will last for ever.*

3.



As SOL does each year, we now turn to the soaring tenor, Gianni Poggi, and a heart-rending anthem written by Carlo Innocenzi and Marcella Rivi. Innocenzi was a great Italian composer of film scores (about 150!), and Poggi was a beloved spinto whose heyday was in the '50's and early '60's, when he performed at most great Italian opera houses, and at the Met. Yes, it's "Addio, Sogni de Gloria," or "Goodbye, Dreams of Glory. . ."

*Goodbye, dreams of glory,  
goodbye castles in the air.  
I stare at my desk with unvoiced resentment,  
I seek in vain to drive the boredom away.  
Farewell years of youth,  
why oh why will you no more return. . ."*

[https://www.youtube.com/watch?v=i5SjkcGx\\_IQ](https://www.youtube.com/watch?v=i5SjkcGx_IQ)

Translation:

<https://lyricstranslate.com/en/addio-sogni-di-gloria-goodbye-dreams-glory.html>

About Gianni Poggi:

[https://en.wikipedia.org/wiki/Gianni\\_Poggi](https://en.wikipedia.org/wiki/Gianni_Poggi)

4.



To say "one of the most beautiful passages in Puccini's 'La Boheme'" is like saying, "one of the most beautiful paintings by Monet." It's splitting hairs, in other words. The whole opera is non-stop with



sublime melody, perhaps more than any opera ever written. But. . .the act three quartet, in which Rodolfo and Mimi---and Marcello and Musetta---say farewell, contains such deft interweaving of seemingly antipodal themes as to be jaw-dropping. The respective musical depiction of the couples, Marcello and Musetta splitting in acrimony, and Rodolfo and Mimi poignantly pledging to split up when spring arrives, is inspired. Yet it sounds so natural, you almost aren't aware of the brilliance at work. Here is that passage, "Donde lieta uscì. . .dunque proprio finita," or "Back to the place I left. . .So it's really over?" Begin at 1:09:00. With English subtitles. Rolando Villazon, Anna Netrebko, Boaz Daniel, Nicole Cabell.

<https://youtu.be/XP9jXoTibWM?si=cIWAEwC69QOh79ES>

5.



There is no more gripping farewell in all opera than Wotan's, in Wagner's "Die Walkure," or "The Valkyrie," the second of the Wagner "Ring" operas (a parable about the failing and self-destruction of mankind---very topical at present!) "Walkure," however, is about love, forgiveness, and yes, kindness---in all their complexities. The dope: Brunhilde, the Valkyrie, is Wotan's favorite daughter, because she knows his true heart, and takes after him. Her stepmommie, Fricka, who has the ultimately weak Wotan's ear, is jealous of Brunhilde, and plots against her. (Gee, this sounds like my childhood!) Brunhilde, whose day-job is to, with other Valkyries, carry the bodies of fallen warriors on flying horses to the glorious hereafter, Valhalla (somewhere north of Reseda), disobeys Pop and renders aid to a couple, Sigmund and pregnant Sieglinde. Why does Pop forbid this? Because Fricka has so instructed him. Why did she so instruct him? Because Sigmund and Sieglinde do not realize they are actually brother and sister! Oops. Brunhilde, moved by their love, shelters them out of simple compassion, for which she is condemned by Wotan. He will, he tells her, strip her of her god-head, and render her nothing but an airhead milliennial addicted to social media---er, that is, a mortal. Brunhilde, terrified, pleads with her beloved father to spare her this fate, and ultimately, he gives in---partly. She is, after all, his favorite, a warrior goddess after his own heart. Instead, Wotan announces, heartbroken, that he will put her into a hypnotic sleep and surround her with a magic fire that only the greatest of heroes can cross to wake and rescue her. Still with me? Amazing. (By the way, the hero turns out to be the unborn child of Sigmund and Sieglinde, one Siegfried, so it's a good thing that Brunhilde saved Sieglinde's life.) Anyhow, here is one of the most dramatic, crushing moments in opera, "Wotans' Farewell." "Leb' wohl,

du kühnes, herrliches Kind!" (Farewell, valiant, glorious child!") Here is superb black-and-white footage of the scene with the great Hans Hotter.

<https://www.youtube.com/watch?v=i64IfIbtDo>

TRANSLATION:

(Search for "Farewell, thou valiant")

[https://www.murashev.com/opera/Die\\_Walk%C3%BCre\\_libretto\\_English\\_German](https://www.murashev.com/opera/Die_Walk%C3%BCre_libretto_English_German)

For contrast, here is the recent Met production with Bryn Terfel and Deborah Voight.

<https://www.youtube.com/watch?v=Tg5aX9jncdQ>

6.



**Thomas**

In a bit of a change from Wagner, here is our SOL Farewell Edition regular, "Goodbye! Courage! Do not cry!"---noble sentiments, easier counseled than accomplished. This is the gentle, poignant, lilting aria, "Adieu, Mignon," from the 1866 opera, "Mignon," by Ambroise Thomas. The wonderful Belgian lyric tenor, from 1931, is one Andre D'Arkor. Courage is certainly an apt theme for the immediate future.

<https://www.youtube.com/watch?v=k1GKsLxflos>

Setting: Philine's dressing room in a German castle, late 1700s

Synopsis: After Mignon has been following him around for a long time, Wilhelm decides that it is time to tell Mignon that he isn't interested in her. He does this in a kind way, telling her that he must leave her.

You know, the old "It's not you---it's me" routine!

Translation:

<http://www.aria-database.com/search.php?individualAria=1072>

But for WWII, D'Arkor would have had a much greater career:

<https://www.allmusic.com/artist/andr%C3%A9-darkor-mn0002274098>

7.



**Young Callas**

It ain't over till it's over, as Casey Stengel probably said, and in this case, it's over. The fat lady has sung, especially considering that Maria Callas took off about 100 pounds early in her career. Huh? Can't have a farewell edition without the achingly beautiful, "Addio del Passato," or "Farewell to the past," from Verdi's "La Traviata." Maria Callas. No further description necessary.

<https://www.youtube.com/watch?v=CmcG8fcVWkk>

Setting: Violetta's bedroom

Synopsis: The famed "courtesan," Violetta, is dying of tuberculosis. She had agreed to never see her beloved Alfredo, in deference to his father, Germond, who feared the scandal would ruin his son. This was accomplished by Violetta falsely telling Alfredo that she no longer loved him. She receives a letter from a contrite Germont, saying that Alfredo knows why she lied, and is coming to her. She knows that it is too late, though, and sings a farewell to her happiness.

Translation;

<http://www.aria-database.com/search.php?individualAria=310>

ANNND. . .if you would like to see how it looks on stage, here is Nadine Sierra.

<https://www.youtube.com/watch?v=Vt5gFBP9s-w>

**(More)**

8.



**Caruso as Dick Johnson**

In Puccini's 1910 work, "La Fanciulla del West," or "Girl of the Golden West," the first spaghetti western, the protagonist, Dick Johnson (must have seemed a good cowboy name in Italy), is about to be hanged, or at least it seems that way. As a last request, he asks his captors to tell his beloved gal, Minnie, that he has gone far away, to live a good life. This is his farewell address, "Ch'ella mi creda," or "Let her believe." The well-known story behind the aria: Puccini had written "Fanciulla" in modernist style, de-emphasizing melody, or at least his own colossal gift for same. (Too bad.) Caruso had agreed to premiere the opera, but when he read the score, was unable to find a conventionally romantic Puccini vehicle for his voice. He demanded that Puccini write something along those lines, or . . . no performance. The result: "Ch'ella mi Creda." Here it is with Caruso himself (orchestra added later).

<https://www.youtube.com/watch?v=-7ay-MZTH2U>

And here is a stupendous concert rendition by the underrated baritenor, Giuseppe Giacomini.

<https://www.youtube.com/watch?v=1M1NDY5s0cg>

Translation:

[https://en.wikipedia.org/wiki/Ch%27ella\\_mi\\_creda](https://en.wikipedia.org/wiki/Ch%27ella_mi_creda)

9.



As the world suffocates in monumentally stupid, and more stupid, "popular culture," it affords some pleasure to SOL to present art so far beyond the comprehension of sensibilities of most people as to be from another planet. And so is the case with opera, none more complex and towering in achievement than Wagner's "Der Ring des Nibelung." The "farewell" tie-in, in this case, is found at the end of the first



of those four operas, "Das Rheingold," in which the ill-fated gods, led by their megalomaniacal boss, Wotan (VO-tahn), cross a rainbow bridge into their newly constructed castle-in-the-clouds, Valhalla. Said refuge having been built by the giants, Fasolt and Fafnir, in a deal that Wotan welched on, bringing about all manner of ugliness: kidnapping of Freia, the goddess whose apples keep the gods young, and later, fratricide, in which Fafnir murders his brother. And then, of course, there is the missing Rhinegold--pilfered by the dwarf, Alberich, from the Rhine maidens, now in the hands of. . .who? But never you mind all that---at this moment, all looks vaingloriously good for most concerned. And so the gods say farewell to their old world, heading with high hopes over the rainbow. This selection has a bit of extra import for SOL, as his father departed for Valhalla on this very day, long ago. (Be seeing you there, AFR.) With English subtitles. Crank it up.

"Rheingold! Rheingold! reines Gold!

O leuchtete noch

in der Tiefe dein laut'rer Tand!

Traulich und treu ist's nur in der Tiefe:

falsch und feig ist was dort oben sich freut!"

ENGLISH:

"Rhine-gold! Rhine-gold! guileless gold!

O would that thy treasure

were glittering yet in the deep!

Tender and true 'tis but in the waters:

false and base are all who revel above!"

[https://www.youtube.com/watch?v=u\\_rzjp6sBr8](https://www.youtube.com/watch?v=u_rzjp6sBr8)

Annnnd. . .How it really should always sound:

<https://www.youtube.com/watch?v=YfprcvuHoG8>

## SOL EXTRA!



**St. Joan**

Making its Farewell Edition debut is this sumptuous aria from Tchaikovsky's 1881 work, "The Maid of Orleans," in which young Joan of Arc bids adieu to her homeland. This was a sprawling, four-act opera,

not often performed today---though, as this moment demonstrates, not for lack of fine material. Two versions: a colossal concert rendition by one Ksenia Leonidova, and then a strangely staged performance with English subtitles and Maria Kataeva. Wonderfully characteristic Tchaikovsky melody, with that uniquely Russian lilt.

Summary:

In the square in front of the church, village girls decorate an oak and sing songs. Peasant Thibaut of Arc is annoyed by their levity at such a terrible time for the fatherland. He is concerned about the fate of his daughter, Joan, who is seventeen, and wants her to marry one Raymond, to protect her from danger. But Joan feels another calling. An alarm sounds announcing the fall of Paris and the siege of Orleans. In a panic, the citizens pray for salvation; inspired, Joan predicts imminent victory. The girl says goodbye to her birthplace, hearing voices of angels blessing her heroic endeavor.

1. Leonidova.

[https://www.reddit.com/r/opera/comments/179dy1r/great\\_recording\\_of\\_joan\\_of\\_arcs\\_aria\\_farewell\\_you/?rdt=43709](https://www.reddit.com/r/opera/comments/179dy1r/great_recording_of_joan_of_arcs_aria_farewell_you/?rdt=43709)

2. Maria Kataeva.

<https://www.youtube.com/watch?v=nDH6uLWLYSg>

About the opera:

[https://en.wikipedia.org/wiki/The\\_Maid\\_of\\_Orleans\\_\(opera\)](https://en.wikipedia.org/wiki/The_Maid_of_Orleans_(opera))

## FINAL BOW:



2024? Let it topple! Let it tumble! Let it burn! Just as Brunhilde facilitated the destruction of the hopelessly evil world and corrupt gods in Wagner's fourth "Ring" opera, "Götterdämmerung" ("Twilight of the Gods"), let 2024 follow suit! Yes, it's an open question, forever debated by directors, "Ringheads," and more lofty scholars: did the world begin after Brunhilde righteously took it down? Was something better in the offing? Or was it all just part of the hopeless cycle of birth and death? In the famed 1980 humanistic Patrice Chereau production, it is clear that die Welt is given another chance, yet in most (good) productions, it is more of an open question. Here is the opera's concluding "Brunhilde's Immolation," first from the Chereau treatment (with English subtitles), and then from a more ambiguous and literal (and terrific) 1990 Met production. First, the great Dame Gwyneth Jones, and then the equally great Hildegard Behrens (also with English subtitles---click "cc").

Chereau:

<https://www.youtube.com/watch?v=jxDJ3ixLX6Q>

Met:

<https://youtu.be/1iuH8t7mVWI?si=me4aA9urkP8SChkL>

[https://youtu.be/yK1mMUFsc4M?si=RVAWd6umcua\\_mtlW](https://youtu.be/yK1mMUFsc4M?si=RVAWd6umcua_mtlW)

Libretto:

[https://www.murashev.com/opera/G%C3%B6tterd%C3%A4mmerung\\_libretto\\_English\\_German](https://www.murashev.com/opera/G%C3%B6tterd%C3%A4mmerung_libretto_English_German)

### Saturdee Opry Links Farewell 2024 Edition ENCORE!



One more *addio* never hurt anything, eh? Here is the fabulous little tenor, Joseph Schmidt, one of several to earn the title, "The Pocket Caruso." Denied the operatic stage because of his height (4' 11"), and possibly because he was Jewish, Schmidt nonetheless prospered throughout the '30's on the concert stage, radio, and even film. The poor man was to perish of infection and heart failure after being interred in a Swiss refugee camp while fleeing the Nazi invasion of France. Another casualty of Hitler. He was only thirty-eight, but his glorious voice lives on. Here he is with the chilling Tosti song, "Addio," and please feel free to grab a hanky. . .

*"Hush! a voice from the far away!*

*"Listen and learn," it seems to say,*

*"All the tomorrows shall be as today.*

*The cord is frayed, the cup is dry,*

*The link must break, and the lamp must die --*

*Goodbye to Hope! Goodbye! Goodbye!*

*Goodbye, forever! Goodbye, forever!*

*Goodbye! Goodbye! Goodbye!"*

<https://www.youtube.com/watch?v=imho8CMPOeQ>

Translation:

[http://www.lieder.net/lieder/get\\_text.html?TextId=37781](http://www.lieder.net/lieder/get_text.html?TextId=37781)

About Joseph Schmidt:

[https://greatoperasingers.blogspot.com/2011/07/joseph-schmidt-great-tenor-and-terrible.html?fbclid=IwAR2kB063k5wecCBKRRZ7qumZhrBVKlyytXyf7vb\\_r6gXuqa0wWTIVYllw5Q](https://greatoperasingers.blogspot.com/2011/07/joseph-schmidt-great-tenor-and-terrible.html?fbclid=IwAR2kB063k5wecCBKRRZ7qumZhrBVKlyytXyf7vb_r6gXuqa0wWTIVYllw5Q)

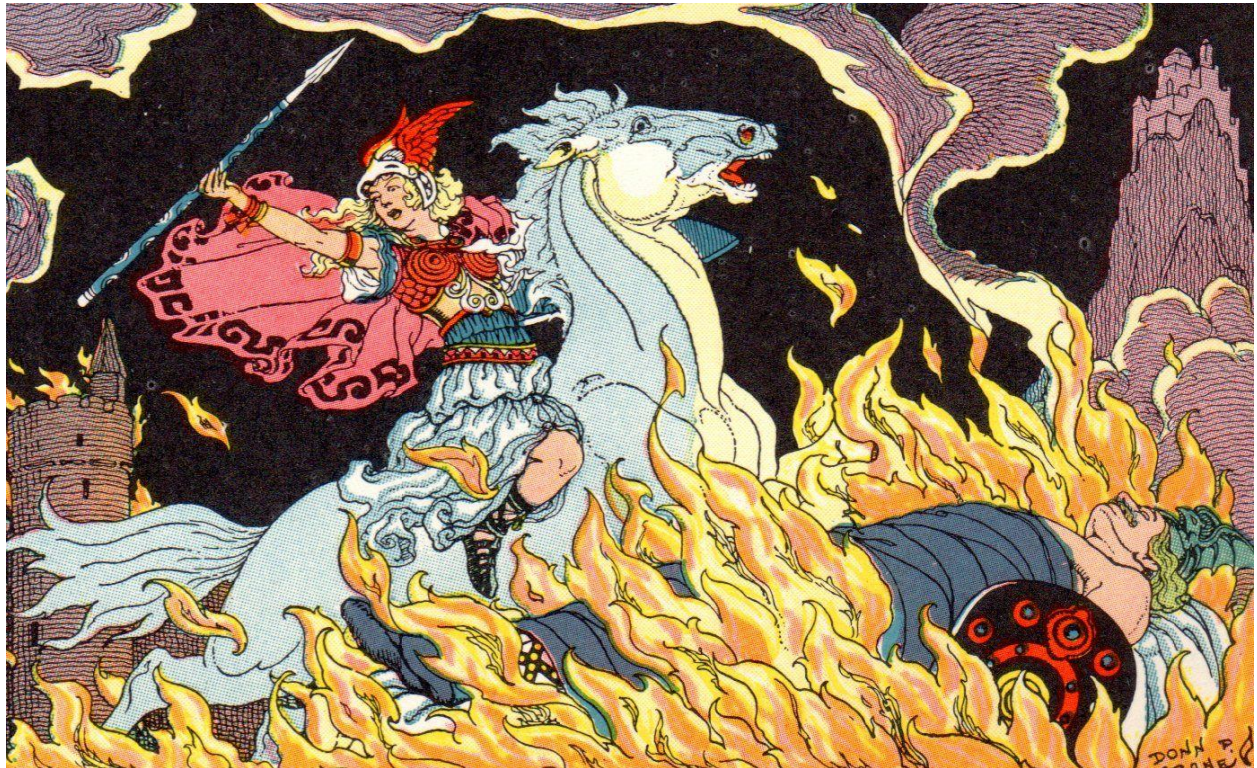
OR. . .If you'd prefer English. . .Here is Dame Eva Turner, from 1926:

<https://www.youtube.com/watch?v=YR6AVbGeBko>



Annnnd, one more little goodbye!

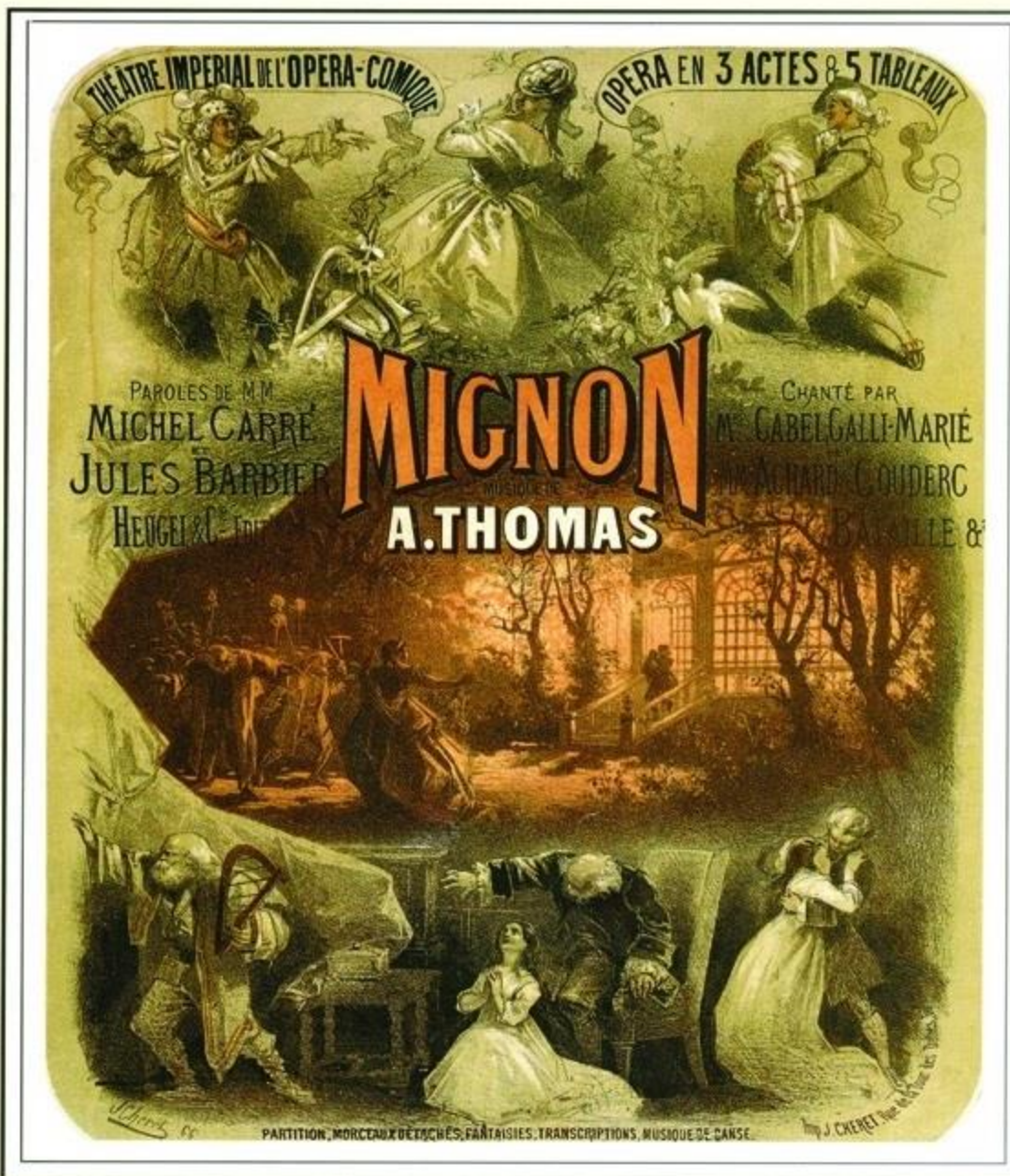
<https://www.youtube.com/watch?v=xuCE5iCwy9s>



Brunhilde's Immolation







(more)





