

A Journey to the successful performance:

A personal documentation of learning of G. F. Handel's two *da capo* arias

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## INTRODUCTION

When a singer chooses a song or aria to perform, it is usually because a teacher recommended it, or because the singer is drawn to the music. What happens next? What features should we consider looking for as we start this new piece? What information should be sought before learning a song or aria? How does a singer learn an aria and take it to performance level? As an experienced singer who has studied voice for many years, I wanted to explore the ideal process through which to learn new repertoire. Teaching students with limited musical education or performance experience always brings about the same questions: How would I help myself or others to start learning particular songs in an effective way? What steps do we use to prepare toward a performance? Answering these questions in specific, methodical ways will benefit seasoned musicians as well as beginners. That is how this project started.

Preparing an aria is a process of fundamental building blocks as well as personal skills and priorities. Having studied voice since I was twelve, I have become familiar with musical sources that I need for performance preparation, such as a good edition and references to help with diction and language. As much as we might take learning music for granted, it seemed beneficial not only to others but to myself as well to document this learning process, from the very beginning to the actual performance. My hope is that this project will in turn be used as a helpful guide or source to singers, teachers, and anyone in need in the future.

I have chosen two of G. F. Handel's da capo arias from his opera *Giulio Cesare*, which he wrote in 1724 when he worked as the chief composer for the Royal Academy of Music in London, England.<sup>1</sup> The first aria is "V'adoro pupille", which is sung at the beginning of Act 2,

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<sup>1</sup> *Oxford Music Online*, s.v. "Giulio Cesare in Egitto," (by Anthony Hicks), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O004424> (Accessed Nov. 17, 2015).

and the second aria is “Da tempeste il legno infranto” from the end of Act 4. They contrast in style, tempo, musical form, and general atmosphere, and complement each other well when both are performed in a concert or recital setting. There are eight soprano arias written for the leading role, Cleopatra; among them, these two highlight the various charms of her character and show the beauty of Handel’s vocal music.

What follows is a set of steps and building blocks to help a singer select, prepare and present an aria, using “V’adoro, pupille” and “Da tempeste il legno infranto” as examples. In the first chapter I address research and general resources, introducing good reference sources as examples. Since this project is to document my personal journey to learning the arias, I include advice and information on choosing the repertoire and the right edition, knowing the opera, and acquiring the proper translations. While this is written as a personal narrative, the process would be similar for any singer embarking on new repertoire. In chapters 2 and 3, I discuss my personal approach toward the two Handel arias, musically, dramatically and vocally. These chapters include information on learning the arias, personal practice strategies, and Baroque style ornamentation with examples at the end.

## **RESEARCH AND PREPARATION**

Choosing repertoire appropriate to a singer’s voice type and musical maturity is crucial, and one of the most important steps in preparing a performance. Once the selection is made, a singer must do some basic research on the music he or she has chosen, such as background information, meaning of the text, and historical context of the piece. Proper and efficient research helps the singer dig into the details about his or her chosen repertoire. In this chapter, I will introduce factors to consider when preparing a performance, along with guidelines for research and helpful resources and methods to help singers research their repertoire effectively.

## 1. Choosing the right repertoire

The voice is a subtle, sophisticated instrument, and not a single person in the world has the same voice as anyone else. Voices vary in range, color and tone. It is important to understand our own singing voice well, because understanding leads us to efficient vocal training. Certain vocal characteristics help define voice types beyond the basic classification of soprano, tenor, baritone and bass. Individual colors, tone, texture, weight, and range are all important criteria of voice classification. Additional features to consider are register transition (*passaggio*), tessitura, and vocal weight or strength. Knowing one's voice range helps us to train within the proper range during practice, in order to prevent damage to the voice from strain and overextension. Understanding *passaggio*, the register transition, is very important as well, as it directs singers towards methods to smooth out those register changes. The vocal tone, whether it is dark or light, heavy or bright, is another important consideration in choosing repertoire.

Defining one's voice type is a fluid process, especially for young singers whose voices grow and change with age and maturity. The age varies at which our voices fully mature; in my case I feel my voice started to ripen in my late 20s. Physical condition also affects the maturity of the voice, as I experienced when my singing changed with two pregnancies. It is important for singers (and their teachers) to know their voices well enough to carefully choose appropriate repertoire. One can always ask his/her voice teacher for advice, or find useful ideas on one's own through library resources such as the books and online references I introduce in the following section. These resources are useful for both general research and to help guide singers in finding the right repertoire for their voice types.

First, the music library contains many useful references for vocal music, such as *The Singer's Repertoire*, written by Berton Coffin and published by The Scarecrow Press.<sup>2</sup> This book lists vast numbers of songs for the nine standard voice classifications: coloratura soprano, lyric soprano, dramatic soprano, mezzo soprano, contralto, lyric tenor, dramatic tenor, baritone and bass. In each voice category the songs are listed by specific themes or occasions, such as: recitals in various languages; arias from large works including operas; song cycles; solo cantatas; concert arias; songs for specific days and occasions like Christmas and Easter; and songs or arias with added instruments. Although this book is not a complete catalogue of the repertoire (it does not contain many of Handel's works, for example), it is definitely a valuable resource for exploring music for many occasions.

*From Studio to Stage: Repertoire for the Voice* by Barbara M. Doscher includes guidelines for choosing repertoire according to specific needs or occasions.<sup>3</sup> It is an extensive work, including categories such as art song in English, folk songs and spirituals, art song in Italian, German Lieder, French Mélodie, musical theater selections, operatic selections, oratorios, cantatas, and masses, Russian art songs, Spanish art songs, and works for voice with orchestra. The author also provides suggestions for recital groups and essential information about the songs, such as poet or librettist, keys available, ranges, tessitura, difficulty level, voice types, comments, a summary of the text, and notes about genre, language, and available editions.

Online resources are easily accessible, and have the added advantage of being updated frequently. An important online database is [Aria-database.com](http://Aria-database.com), which provides information on

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<sup>2</sup> Berton Coffin, *The Singer's Repertoire* (New Brunswick, N.J.:Scarecrow Press, 1956).

<sup>3</sup> Barbara M. Doshier, *From Studio to Stage: Repertoire for the Voice*, ed. John Nix (Lanham, Md.:Scarecrow Press, 2002).

opera arias. Aria-database.com encompasses a vast amount of information with more than one thousand opera arias listed and search options by composer, the names of the operas and the roles, and by voice type. Aria-database.com also offers information regarding the range of each aria, the text or the original libretto (if available online), a translation (if the work is written in a foreign language), a brief synopsis of the opera, and the audio file of given arias along with the links to other websites that offer music scores or recordings for purchase. It is an excellent resource for someone who is just beginning to search for repertoire.

Lieder.net (formerly recmusic.org) is a vast online resource for art songs, including titles, composers, texts and translations into many languages including English. Its catalogue contains over 15,000 composers and 130,000 songs that can be easily searched by any keyword, composer name, or song title. Lieder.net is most effective for those looking for the English translation of art songs written in foreign languages, but it is also useful when one is searching for a comprehensive list of works by a single composer. Because lieder.net is focused on art song, it is more useful for research on recital repertoire. However, looking at art songs by opera composers can give context to a singer working on an aria and/or role by that composer.

When it comes to researching opera roles specifically, Richard Boldrey's *Guide to Operatic Roles and Arias*<sup>4</sup> is particularly helpful for selecting roles and arias in a suitable vocal category. The author's statement of the book's purpose is below:

How does a singer find appropriate operatic music? The answer is both simple and complicated. The simple answer is to find arias and roles that are similar to those that are already comfortable to sing. The complicated answer is to sort through the vast number of composers, operas, roles, and arias, to find the ones that are suitable. The singer needs to be able to go beyond popular operatic anthologies, available recordings, popular

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<sup>4</sup> Richard Boldrey, *Guide to Operatic Roles and Arias* (Dallas: Caldwell Publisher Company, 1994).

artists, and arias assigned by voice teachers. Guide to Operatic Roles and Arias has been compiled to help the singer do just that – to become an informed singer.<sup>5</sup>

He also mentions more details as follows:

In searching for repertoire, each singer already has a starting point: she knows her own voice type or voice characteristics, or she thinks she sounds like Kiri Te Kanawa, or she has successfully performed *Una voce poco fa* from the Rossini's comic opera *Il barbiere di Siviglia*, or she has been told that Mozart's Countess would be perfect for her. With only one starting point – voice category, role, aria, singer, composer, or opera – a singer can open this book and discover the music appropriate for her to sing ... professional opera singers define themselves according to roles, or as interpreters of certain composers, or as a particular voice type. I sing Mimi, the Countess, and Sophie...or Verdi's early operas are perfect vehicles for my voice, or I am a bass-baritone...this book will help every singer to find suitable music in similar ways.<sup>6</sup>

This book is in eight sections that cross-reference: Roles; Voice Categories to Roles; Arias; Voice Categories to Arias; Singers; Voice Categories to Singers; Operas to Roles; and Composers to Operas. The first section, Roles, include approximately 3500 roles that are alphabetically organized by their names. Each entry offers information about given roles, such as the title of the opera, the type of the opera (such as *opera buffa* or *opera comique*), best-suited voice types for the given roles (such as full lyric soprano, or light dramatic soprano), the composer, and the original language of the opera in which the given role is written.<sup>7</sup> The next section, Voice Categories to Roles, is organized by the best-suited voice categories for the given roles. For example, the eight entries in this section are treble, soprano, mezzo-soprano, contralto, tenor, baritone, bass-baritone and bass. Each voice type is divided into specific voice categories, from light to heavy voice, such as *soubrette* (light), light lyric, full lyric, light dramatic and full dramatic soprano. The roles considered best-suited for each voice category are listed under each specific entry; for example, there are 150 roles in the *soubrette* entry. The Arias section is well

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<sup>5</sup> Ibid.

<sup>6</sup> Ibid., 5.

<sup>7</sup> Boldrey, *Guide to Operatic Roles and Arias*, 3.

described thus in the author's note: "The Arias section is a cross-index to the Roles section. It is provided for those occasions when you have an aria title but not the opera or role or voice category..."<sup>8</sup> So the sections Arias and Voice Categories to Arias, both provide lists of arias organized respectively by the titles, and then by voice category. The remaining sections function similarly, as the Singers and the Voice Categories to Singers sections offer lists of famous singers under the given voice type. Lastly, the Operas to Roles section lists operas organized by their titles, and other information such as roles in the given opera and voice categories that are considered well suited for each role. There is also an introduction that explains voice categorization and defines the terms *coloratura*, *leggiere*, *lyric*, and *spinto* as they apply to voice types. These definitions and descriptions can help guide a singer in matching the quality and character of her/his voice to a specific role.

The most detailed section is entitled Roles, which includes information regarding specific roles for every major opera in the standard repertoire. For each operatic role, Boldrey offers brief information such as the opera in which the given role is included, the type of the opera, the composer, what language the given work was originally composed in, ideal voice types for the given roles, and the list of the arias of each role.

*Guide to Operatic Roles and Arias* also provides information about historically significant singers and the roles they sang. Singers are listed chronologically by birthdate under each given vocal category; for example, the soprano section includes soubrette, light lyric coloratura soprano, light lyric soprano, full lyric coloratura soprano, full lyric soprano, light dramatic coloratura soprano, spinto soprano, light dramatic soprano, full dramatic coloratura

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<sup>8</sup> Boldrey, *Guide to Operatic Roles and Arias*, xii.

soprano, and full dramatic soprano. This information is helpful to anyone who wants to find recordings of specific singers in specific vocal categories, or simply to look up singers in certain vocal categories similar to one's voice. For example, there are more than 100 singers listed under the soubrette category, which is my voice type.

Following the foundation this author provides, I outlined a description of the character Cleopatra:<sup>9</sup>

Table 1: Description of Cleopatra<sup>10</sup>

Name of the character and work	Cleopatra (from Giulio Cesare in Egitto), Opera
Composer, original language of the work	George Frideric Handel (1685 – 1759), Italian
Ideal voice type	Full Lyric Coloratura Soprano, Light Dramatic Coloratura Soprano
Arias of the role	(Alphabetically organized) <ul style="list-style-type: none"> <li>- Da tempeste il legno infranto</li> <li>- Non disperar, chi sà?</li> <li>- Piangeró la sorte mia</li> <li>- Se pietà di me non senti</li> <li>- Tu la mia stella sei</li> <li>- Tutto può donna vezzosa</li> <li>- V'adoro pupille</li> <li>- Venere bella</li> </ul>

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<sup>9</sup> Ibid., 49.

<sup>10</sup> Ibid.

After perusing this book, I came to wonder how many singers in a given voice category have sung the role of Cleopatra, or even whether there are singers who would not necessarily fall into the recommended voice categories but still have successfully performed this role. As I consider myself neither a full lyric or dramatic soprano, it would be beneficial to know if there are other singers whose voice type is similar to mine and how they perform the same role. For example, when I was young, my mom bought me a video tape of Kathleen Battle singing Cleopatra's arias, and she is not exactly considered a dramatic or full lyric soprano either! In his book, Boldrey also provides a list of singers organized by voice category. For example, in the category of light lyric coloratura soprano, I found Francesca Cuzzoni, who performed Cleopatra at the premiere performance of *Giulio Cesare* in 1724.<sup>11</sup> In the same list, one can find several more singers contemporary enough to have recorded the role. One can then listen to recordings and compare and contrast how their voices express the music differently. Among these are the legendary Beverly Sills and Joan Sutherland, whose recordings are immensely beneficial for learning their different techniques, ornamentation and interpretation.

## 2. Choosing the right edition

Acquiring an accurate and properly edited music score is crucial, as what we see in the score is what we sing. When it comes to music of Handel, it is easier said than done, because Handel in particular was known for his frequent revisions for specific needs of singers, such as transposing keys, alternating arias to a different role, or even rewriting a new aria for revivals.<sup>12</sup> According to *Oxford Music Online*, "Before performance any of his material could be subjected

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<sup>11</sup> *Ibid.*, 441.

<sup>12</sup> *Grove Music Online, Oxford Music Online*, s.v. "Handel, George Frideric," (by Anthony Hicks), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060pg24> (accessed March 20, 2016).

to cuts, insertions, transpositions or other substantial alterations, which was not necessarily entered in the original autograph.”<sup>13</sup> The same article offers useful insight about editorial issues:

The quantity and diversity of the sources, which include early printed editions, though the production of these was rarely supervised by Handel himself, often present complex problems to editors. Both autographs and conducting scores make visible the changes made by Handel during composition and subsequently, presenting difficult decisions about how the variant versions should be taken into account in preparing a score for publication or practical use.<sup>14</sup>

Because of their popularity, Handel’s arias are readily available in many published collections. Alas, many of these editions (even those used often!) are inaccurate or lack important information. It is crucial to select an edition that is musically clear and accurate. Since it is essential for singers or teachers to know information such as the character names, plot, original keys or range, and the intended voice types, I have listed some considerations in choosing the optimal music edition. Here are some features good editions might include. This list is based on my own experience and the advice of Carl Johengen, whose article on choosing Handel arias appeared in the *Journal of Singing* in 2000.<sup>15</sup>

- a) The title of the aria
- b) The name and gender of the character who sings it
- c) The voice type for which the aria was originally written
- d) The original key and alternatives, if any revisions or changes were made by the composer

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<sup>13</sup> *Grove Music Online, Oxford Music Online*, s.v. “Handel, George Frideric,” (by Anthony Hicks), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060pg14> (accessed March 20, 2016)

<sup>14</sup> *Ibid.*

<sup>15</sup> Carl Johengen, "Arias from Handel's operas: A guide to selected existing sources and a rationale for new editions," *Journal of Singing: The Official Journal of The National Association of Teachers of Singing* 56, no. 4 (March-April 2000), <http://web.b.ebscohost.com.ezproxy.library.wisc.edu/ehost/command/detail?vid=8&sid=a38a3b72-2feb-4d2b-81de-81ccf1c71e9e%40sessionmgr115&hid=128&bdata=JkF1dGhUeXBIPWlwLHVpZCZzaXRIPWVob3N0LWxpdmUmc2NveGU9c2l0ZQ%3d%3d#AN=2000-05954&db=rih> (accessed Feb. 20, 2016).

- e) Suggestions for Baroque style vocal ornamentation, either by offering it in the appendix or small notes added in the score
- f) Phrasing marks, dynamics, breathing suggestions and other additions by the editor, notated clearly as to what is original to the composer and what was added by the editor

The following is a list of editions of Handel arias (specifically including “V’ adoro, pupille”) available through the Mills Music Library<sup>16</sup> catalogue, which I have rated according to the desired features. The recommended editions are divided into two categories: performance editions and scholarly editions. A performance edition is best suited for preparing for solo performance because it is arranged for voice and piano accompaniment. The scholarly edition is the complete opera with orchestral parts, along with critical comments and notes about original sources, information about the premiere and any revisions that might have been made.

Acceptable performance editions

- Handel, George Frideric. *Arias for Soprano. G. Schirmer Opera Anthology*, vol. 1.

Compiled and Edited by Robert L. Larsen. New York: G. Schirmer, 1991.

Information on the music includes titles and composers of the operas and the name of the role, as well as suggested tempo markings. The piano accompaniments are fairly straightforward.

- Handel, George Frideric. *45 arias from Operas and Oratorios*. Edited by Sergius Kagen.

Translated by Nicholas Granitto and Waldo Lyman. New York: International Music Company, 1959.

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<sup>16</sup> Mills Music Library is a member library of the General Library System of the University of Wisconsin-Madison. <http://music.wisc.edu>.

Information includes the original text with an English translation, the title of the opera, and a note that this is in the original key. Although this edition does not give the context of the role, overall it is helpful. The translation offered in the music for “V’adoro, pupille” is good: “I adore you, eyes, missiles of love, your spark is welcome to my breast. My sad heart desires you, who inspire pity, and whom it always calls its best beloved.”<sup>17</sup> The piano accompaniments are fairly easy to read, too

Figure 1: “V’adoro, pupille,” from the Schirmer edition<sup>18</sup>

V’adoro, pupille  
from  
GIULIO CESARE

George Frideric Handel

*Largo* *Slow*  
CLEOPATRA:

V'a - do - ro, pu - pil - le, sa - et - te d'a - mo - re: lo

Figure 2: From International Music Company<sup>19</sup>

**V’adoro, pupille**  
(Giulio Cesare)

*V’adoro, pupille, sarta d’amore,  
Le vostro facile non grato nel core.  
Parlami vi brucia il mesto mio core.  
Ch’ognora vi chiama l’amato mio core.*

*I adore you, eyes, missiles of love,  
Your spark is welcome to my breast.  
My sad heart desires you, who inspire pity,  
And whom it always calls its best beloved.*

Edited by SERGIUS KAGEN  
(Original key)

GEORGE FRIDERIC HA  
(1685-1759)

*Largo*

Voice

PIANO

V'a - do - ro, pu - pil - le, sa - et - te d'a - mo - re: lo

<sup>17</sup> George Frideric Handel, “V’adoro, pupille,” in *Handel’s 45 arias for voice and piano*, for high voice, vol.3, ed. Sergius Kagen (New York: International Music Company, 1959), 55.

<sup>18</sup> George Frideric Handel, “V’adoro, pupille,” in *G. Schirmer Opera Anthology: Arias for Soprano*, ed. Robert L. Larsen (New York: G. Schirmer, 1995), 24.

<sup>19</sup> George Frideric Handel, “V’adoro, pupille,” in *Handel: 45 Arias from Operas and Oratorio for Voice and Piano for high voice*, vol.3, ed. Sergius Kagen (New York: International Music Company, 1959), 55.

### Scholarly editions

- Handel, George Frideric. *Giulio Cesare in Egitto*. Edited by Winton Dean and Sarah Fuller. New York: Oxford University Press, 1998.

With the full orchestral instrumentation, this edition offers notes about revisions, reductions or modifications along with versions for the revivals, which were held in 1725, 1730 and 1732. Early drafts of each act, revisions, or rejected music for each act are also included in the appendix, along with performance and composition history in the preface, an overview of performance practice, and the list of original sources. This is the most recent published scholarly edition.

- Händel, Georg Friedrich. *Giulio Cesare in Egitto. Händels Werke*. Band 68. Edited by Friedrich Chrysander. Leipzig, Germany: Deutsche Händelgesellschaft, 1875.

Deutsche Händelgesellschaft, also known as the German Handel Society, was the first edition to attempt publishing all Handel's works, including his Italian operas.<sup>20</sup> When I was searching through the Mills Music Library online catalogue, there were 96 volumes available with 6 additional volumes of supplementary sources to Handel's works.<sup>21</sup> This edition is also available on [imslp.org](http://www.imslp.org).<sup>22</sup> It offers full orchestral instrumentation, like the Dean and Fuller edition, but lacks information included by Dean and Fuller, such as performance history or

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<sup>20</sup> There was an attempt to collect all Handel's works earlier than this edition by Samuel Arnold between 1796 and 1797, but it was never completed. *Grove Music Online, Oxford Music Online*, s.v. "Handel, George Frideric," (by Anthony Hicks), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40060pg24> (accessed March 20, 2016).

<sup>21</sup> Mills Music Library Online Catalogue, "The Works of George Frederic Handel", University of Wisconsin-Madison, <http://search.library.wisc.edu/catalog/999663916602121> (accessed March 20, 2016).

<sup>22</sup> Georg Friedrich Händel, *Giulio Cesare in Egitto*, libretto by Nicola Haym, ed. Friedrich Chrysander, *Georg Friedrich Händels Werke*, Band 68 (Leipzig: Deutsche Händelgesellschaft, 1875), accessed January 10, 2016, Petrucci Music Library, <http://www.imslp.org>.

compositional changes and revisions. In the appendix, transposed arias are included, but with no further explanation.<sup>23</sup>

Figure 3: “V’adoro, pupille,” from Winton Dean’s scholarly edition<sup>24</sup>

The musical score is for the aria "V'adoro, pupille" from Handel's *Giulio Cesare in Egitto*. It is a vocal solo for Cleopatra, marked *Largo* in B-flat major, 3/4 time. The score includes the vocal line and an orchestral accompaniment. The vocal line begins with the lyrics "V'a - do - ro, pu - pil - le, sa - et - te d'A - mo - re." The orchestral parts are for Oboe and Violino 1 (Soli), Violino 2 (Solo), Viola (Solo), Viola da gamba (Solo), Teorba, Harpa, Basson, and Violoncello (Soli), Violino 1, Violino 2, Viola, and Bassi. Dynamics include *Sordino*, *[P]*, and *pp*. The tempo is *Largo* and the performance instruction is *unis.*

<sup>23</sup> There are two arias of Cornelia, (“La speranza all’alma mia”, “L’aure che spira tiranno e fiero”), two arias of Sesto, (“S’armi a miei Danni, l’empio”, “Sperai ne m’ingannai ch’il mio”), and one each for Tolomeo (“Dal mio cenno si veda umiliata”) and Nireno (“Chi perde un momento”).

<sup>24</sup> George Frideric Handel, *Giulio Cesare in Egitto*, ed. by Winton Dean and Sarah Fuller (New York: Oxford University Press, 1998), 105.

Figure 4: From Chrysander's edition<sup>25</sup>

Editions NOT recommended:

- Handel, George Frideric. *Julius Caesar, Oper in drei Akten*. Edited by Oskar Hagen. Frankfurt, Germany: C. F. Peters, 1951.

First, the original Italian text is below the German translation, which makes the Italian harder to read. Second, the tempo marking in the voice part is marked “Andante,” which is different than what is shown in many other editions, including the first printed edition. Third, the piano arrangement is awkwardly written.

- Handel, George Frideric, *Julius Caesar, the first edition*. London: Cluer & B. Creak, 1724. (accessed through [imslp.org](http://imslp.org))

<sup>25</sup> George Frideric Händel, *Giulio Cesare in Egitto*, libretto by Nicola Haym, ed. Friedrich Chrysander, Georg Friedrich Händels Werke, Band 68 (Leipzig: Deutsche Händelgesellschaft, 1875), 56. (accessed through [imslp.org](http://imslp.org)).

Although this is a valuable source, as it is the first printed edition of *Giulio Cesare*, it is hard to read for musicians accustomed to modern musical notation. It is useful for academic purposes, but not necessarily well-suited for performance.

Figure 5: “V’adoro, pupille,” from C. F. Peters edition<sup>26</sup>

The image shows a modern musical score for the aria "V'adoro, pupille" from *Giulio Cesare*. The score is in 3/4 time and features a vocal line and a piano accompaniment. The tempo is marked "Andante" and "Largo." with a "a tempo" instruction. The lyrics are in German: "Es blaut die Nacht, die hei-ße Nacht Ä-gyp-tens, \*) Va-do-ro, pu-pil-le, sa-et-te d'A-mo-re,". The piano part is marked "pp (im Orchester) p (a. d. Bühne)".

Figure 6: From the first London edition<sup>27</sup>

The image shows a page from the first London edition of the score, page 50. The title is "Atto Secondo. Sung by Sig: Guzzoni". The score is handwritten and includes the lyrics: "v' adoro pupille fact a taliamore vofrofaville for gratogel fip v' adoro pupille le vofro faville for gratogel". The notation is in a historical style, with a treble clef and a 3/4 time signature.

<sup>26</sup> Georg Frideric Händel, *Julius Caesare: Oper in Drei Akten*, ed. Oskar Hagen (Frankfurt: C. F. Peters, 1951), 71.

<sup>27</sup> George Frederick Handel, *Julius Caesar: an opera composed by G. Frederick Handel of London*, (London: Cluer & B. Creak, 1724), 50. (accessed through imslp.org).

### 3. Knowing the opera

Knowing the background information of any aria is a critical step when preparing a performance. As the individual opera aria is just one tool to express the character's feeling, or move along an element of the plot, one must understand the aria's dramatic function within the frame of the entire opera. Knowing elements such as the story of the opera, the character for whom the aria is written, and the dramatic context between characters helps singers to understand and interpret an aria better. In the following paragraphs, I will discuss methods for effective research through library books and online resources.

*The New Grove Dictionary of Opera* edited by Stanley Sadie consists of four volumes, and is an invaluable resource for understanding operas.<sup>28</sup> It is a comprehensive collection of articles about opera designed for scholars and opera lovers with almost almost 11,000 articles, written by thousands of the world's leading critics and scholars. It covers 1,800 operas from the late sixteenth-century Florentine Camerata, through the great eighteenth and nineteenth-century operas, to contemporary works such as operas by Philip Glass. In addition, there are biographical articles about opera singers such as Francesco Rasi in the seventeenth century and Luciano Pavarotti in the twentieth century, along with indexes of character names and arias that make it easy for readers to find what they need. The illustrations throughout the book present rare photographs, reproductions of original posters, set and costume designs, and scenes from modern productions as well.<sup>29</sup> Additionally, *The New Grove Dictionary of Opera* is available online, through Oxford Music Online.<sup>30</sup>

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<sup>28</sup> Stanley Sadie, *The New Grove Dictionary of Opera*. 4 vols. (New York: Macmillan, 1992).

<sup>29</sup> Stanley Sadie, Introduction to *The New Grove Dictionary of Opera* (New York: Macmillan, 1992).

<sup>30</sup> Stanley Sadie, "The New Grove Dictionary of Opera," *Oxford Music Online*, accessed January 10, 2015, <http://oxfordmusiconline.com>.

Another resource is the Mellen Opera Reference Index, compiled by Charles H. Parsons.<sup>31</sup> This vast collection, a total of 23 volumes, gives detailed information on virtually every aspect of opera that one could imagine. It includes an index of casts and performers of selected opera premieres, opera subjects, a geographical index of selected opera premieres, an opera bibliography, opera librettists and their works, opera composers and their works, an opera discography, and lists of opera premiere reviews and reassessments. Additionally, the last three volumes contain a complete list of printed editions of opera scores held in American libraries. The works in this book are alphabetically organized by the composer, then by opera title (also alphabetical order), place of publication, the year of publication, and information on the type of score, reprint, or the manuscript if available. Although some of volumes are not quite up-to-date, such as the discography, it remains a valuable source of information on early recordings. The collection also includes an opera bibliography, which contains two volumes providing information on composers, conductors, librettists and singers. This book also has a list of publishers specializing in reprints, and of opera books in the appendix. UW students are incredibly fortunate that this valuable source is available in Mills Music Library.

From what I discovered through the reference books I introduced above, I came to understand better the background of the opera *Giulio Cesare*. The synopsis of the opera, which is essential for any singer or teacher to understand the dramatic context for the arias they have chosen, can be found in the *New Grove Dictionary of Opera*, and also through the *Oxford Music Online*. The article in *Oxford Music Online* written by Anthony Hicks, under the subject entry “Giulio Cesare in Egitto” includes the synopsis of the opera as well as general information such as names of the characters, historical information about the premiere, and the revivals in the

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<sup>31</sup> Charles Parsons, *The Mellen Opera Reference Index* (Lewiston, New York: Edwin Mellen Press, 1986).

twentieth century, along with a brief introduction by the writer himself.<sup>32</sup> The synopsis by Hicks is straightforward and fairly easy to grasp, compared to reading the original libretto by Nicolas Haym from the eighteenth century. The original libretto with an English translation is also available online, through *The Eighteenth Century Collections Online*, which can be accessed through the Mills Music Library online reference.<sup>33</sup>

Ready access to information online, especially on mobile devices, can help streamline the research process. I take full advantage of this convenience, especially when I am working in Korea and have to rely on online resources. Oxford Music Online includes a variety of helpful tools. Under the heading “tools”, I find “Grove Opera Indexes”, and under the subheading “Content in context”, it offers indexes organized by the opera incipits, composers and opera roles. There I can easily find the links to the articles about “Giulio Cesare in Egitto”, with 232 results coming up when just searching for “Giulio Cesare.”<sup>34</sup>

Taking a thorough look at the complete opera libretto is crucial to better understanding each character and how the dramatic tensions between characters build and develop through the entire plot. Here is an example of how reading the libretto helped me: when I first looked at the music of one of Cleopatra’s arias, “V’adoro pupille,” it appeared to be simply a love song, in which Cleopatra sincerely expresses her affection to Caesar. A closer reading of the libretto reveals more complex emotions, however, and a wider view of the scene. One can deduce from the conversation between Cleopatra and Nireno that Cleopatra longs for more than just love from

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<sup>32</sup> *Oxford Music Online*, s.v. “Giulio Cesare in Egitto,” (by Anthony Hicks), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O004424> (Accessed Nov. 17, 2015).

<sup>33</sup> Nicola Francesco Haym, “Giulio Cesare in Egitto, Drama da reppresentarsi nel Regio Teatro di Hay-Market, per la Reale Accademia di Musica. In Londra, M. DCC. XXIV (1724),” *The Eighteenth Century Collections Online*, accessed January 10, 2016, <http://find.galegroup.com.ezproxy.library.wisc.edu/ecco/>.

<sup>34</sup> Sadie, “Grove Opera Indexes”, *The Oxford Music Online*, accessed January 10, 2016 <http://www.oxfordmusiconline.com>.

Caesar. She reveals an ulterior motive: to obtain the crown. In the conversation, Cleopatra tells Nireno of her scheme to seduce Caesar: “I have determined (in disguise) to captivate his heart, who already has possession of my own”<sup>35</sup> and she reveals the powerful, ambitious, determined side of her character.

In short, it is our privilege and obligation as musicians to use all the available methods for research, both online and written sources.

#### 4. Acquiring the proper diction/translations

Understanding and pronouncing texts in foreign languages is a challenge unique to singing. First, singers must know how to properly pronounce the words and make the text flow, and understand the literal as well as vernacular meaning. One can always start by looking up the meaning of each word in a foreign language dictionary or online. This can be time consuming, however, and still requires the singer to have a basic knowledge of grammar and structure of the language in question, to say nothing of the nuances of idioms and poetic meaning. To help with understanding foreign language texts, there are plenty of reference books available in the music library and online.

The massive Nico Castel collection of operatic libretti is well known for its comprehensive materials that cover diction, pronunciation and translation for many of the major operas.<sup>36</sup> This collection provides IPA<sup>37</sup> for each word in the libretti, assisting young, untrained singers as well as experienced singers with pronunciation. There are fifteen volumes currently available: the complete opera libretti of Verdi, Puccini and Mozart, four Strauss opera libretti

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<sup>35</sup> Haym, *Giulio Cesare in Egitto*, 35.

<sup>36</sup> Nico Castel, *Nico Castel Collections of The Operatic Libretti*, 15 vols. (Geneseo, N.Y.: Leyerle, 2005).

<sup>37</sup> International Phonetic Alphabet, which is symbols that describe the pronunciation of a word, in the way of how they should sound.

(*Der Rosenkavalier, Elektra, Salome, Ariadne auf Naxos*), three Wagner operas (*Die Meistersinger von Nürnberg, Tristan und Isolde, Parsifal*), Handel operas (containing eleven works including *Giulio Cesare*), *The Merry Widow, Die Fledermaus, Der Ring des Nibelungen*, Gluck and Monteverdi operas (*Orfeo ed Euridice, Alceste, Iphigénie en Aulide, Iphigénie en Tauride, L'Orfeo, Il ritorno d'Ulisse in patria, L'incoronazione di Poppea*), selected works of Russian (*Russlan and Ludmila, Boris Godunov, Eugene Onegin, The Queen of Spades, Aleko, The Golden Cockerel*), German (*Der fliegende Holländer, Lohengrin, Tannhäuser, Die lustigen Weiber von Windsor, Fidelio, Der Freischütz, Hänsel und Gretel*), French opera libretti (*Werther, Carmen, Samson et Dalila, Lakmé, Pelléas et Mélisande, Chérubin, Don Carlos, Les contes d'Hoffmann, Faust, Roméo et Juliette, La juive, Mignon, Hamlet, Thaïs, Les pêcheurs de perles, Manon, Le prophète, Cendrillon, Louise, Don Quichotte, Les Huguenots, Les Troyens*), Italian bel canto (containing 9 Rossini operas, 5 Bellini operas, and 9 Donizetti operas), and verismo opera libretti (containing nine operas by Giordano, Cilea, Leoncavallo and Mascagni). Among these are libretti for eleven of Handel's operatic works,<sup>38</sup> which I used extensively when I was looking at the translations and IPA pronunciation of the two arias I chose.

Two other readily available reference books I found useful are *Word-by-Word Translations of Songs and Arias*<sup>39</sup>, and *The Book of 101 Opera Librettos: Complete Original Language Texts with English Translations*.<sup>40</sup> The first book, compiled by Berton Coffin, Werner Singer and Pierre Delattre, consists of two volumes that are arranged alphabetically by composer and provides an index of the first lines and titles of the arias. The first volume includes works by

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<sup>38</sup> Nico Castel, *Handel Opera Libretti* (Geneseo, N.Y.:Leyerle, 2005).

<sup>39</sup> Berton Coffin, Werner Singer and Pierre Delattre, *Word-by-Word Translations of Songs and Arias* (New York, Scarecrow Press, 1966).

<sup>40</sup> Jessica M. MacMurray and Allison Brewster Franzetti, *The Book of 101 Opera Librettos: Complete Original Language Texts with English Translations* (New York:Black Dog & Leventhal Publishers, 1996).

German and French composers, and the second volume includes Italian composers' works. *The Book of 101 Opera Librettos* contains vast amounts of information, including the complete original language texts and English translations of 101 opera librettos, plot summaries and indexes of titles and librettists/authors.

One of the most challenging parts for me in learning the two arias “V’adoro pupille” and “Da tempeste il legno infranto” is understanding the Italian language with a degree of fluency. Since I am not a native Italian speaker, I have always felt that my comprehension of the text is limited. There are sentences or words that have more meanings than are written in the dictionary, and certain nuances that only a native speaker would know, and that makes translating one language to another even more difficult. Moreover, the Italian language from the Baroque period is often different than how it is spoken or written today. Some irregularities in the verb conjugation make it almost impossible for one to figure out the meaning of the word from a dictionary, unless the person is already knowledgeable of the Italian language to some extent. In the long term, singers need to study the languages they are singing in, and most music schools require them to take language classes. Additionally, consulting various sources and comparing them can provide context and eliminate errors that a single source may have. I would recommend that any singer not rely on just one or even a couple of sources. In the following table, I present two translations of “V’adoro, pupille,” respectively taken from different sources, for comparison. Sources are cited in footnotes 41 and 44.

Table 2. Translations

Original text in Italian	English Translations
“V’adoro, pupulle, <u>saetta</u> * d’Amore, le vostre faville son grate nel sen. Pietose vi brama il mesto mio core Ch’ogn’ora vi chiama, l’amato suo ben. <sup>41</sup>	You-I-adore, eyes, lightnings of-Love, (the) your sparks are welcome in-(the)(my) heart. Compassionate you desires (the) sad my heart For-always you it-calls, the-beloved its treasure.

<sup>41</sup> Arthur Schoep and Daniel Harris, *Word-by-word translations of songs and arias; a companion to The Singer's Repertoire*, (Metuchen, N.J.: The Scarecrow Press, 1972), 130.

<p>(*Note that this book has this word in the original form, while most of other books use the plural form of the same word. “Saetta-Saette” Handel used the plural form, “Saette”, according to Chrysander’s edition<sup>42</sup>, and the original libretto by Haym.<sup>43</sup>)</p>	<p>(My sad heart desires you to be compassionate, for it always calls you, its beloved treasure.)</p>
<p>“V’adoro, pupille, saette d’Amore, le vostre faville son grate nel sen. Pietose vi brama il mesto mio core, Ch’ogn’ora vi chiama, l’amato suo ben.”<sup>44</sup></p>	<p>I adore you, eyes, arrows of Cupid, Your sparks are welcome to my bosom. Merciful wishes you the sad my heart, Since always it calls you the cherished its love.</p> <p>(My sad heart wishes you merciful, since always it calls you its cherished one.)</p>

It is not always clear how to tell which is better, but it is something that should be considered when choosing the source for translations. There could be various interpretations of the text, depending on whether it is a direct translation or a metaphorical one. Personally, I feel most comfortable using Nico Castel’s collection, in that it gives both word-by-word translations as well as contextual translations. This gives the singer both the literal meaning and overall poetic interpretation of the text.

## **PERSONAL APPROACH TO THE ARIAS, MUSICALLY AND DRAMATICALLY**

In this chapter, I will discuss the two arias I have selected in more specific detail, dramatically, musically and vocally. In the context of the entire opera, music and drama are always deeply associated, and that is what makes opera so distinct from any other musical genre. In order to understand a certain role, one must understand the corresponding music, which

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<sup>42</sup> G. F. Händel, “V’adoro, pupille,” in *Giulio Cesare in Egitto*, libretto by Nicola Haym, ed. Friedrich Chrysander, Georg Friedrich Händels Werke, Band 68 (Leipzig: Deutsche Händelgesellschaft, 1875), 56.

<sup>43</sup> Haym, *Giulio Cesare in Egitto*, 35

<sup>44</sup> Nico Castel, *Handel Opera Libretti*, vol.1, ed. Hemdi Kfir, (New York: Leyerle Publications, 2005), 294.

connects the individual character's emotions with dramatic context. Hence the best way to approach an aria with critical insight is to examine it within the context of the entire opera and within the particular role. I will first discuss the opera *Giulio Cesare*, the character of the role Cleopatra, and the musical styles of the two arias "V'adoro pupille" and "Da tempeste il legno infranto".

### 1. G. F. Handel's *Giulio Cesare*

*Giulio Cesare* is an opera seria in three acts, composed by G. F. Handel to a libretto by Nicola Francesco Haym. It was premiered in 1724, in the King's Theatre, when Handel worked as chief composer for the Royal Academy of Music in London. It had a successful reception at that time, as this opera was performed 13 times on its first run and had revivals three times soon after.<sup>45</sup>

*Giulio Cesare* is an excellent opera for sopranos, because of the diverse range of arias written for the leading role, Cleopatra. Understanding the drama is difficult, as the plot is quite complicated, with many characters going through life-changing events and conflicts among themselves. There are many sources of information and plot details, including CD liner notes, performance reviews of major opera companies, and even programs from recent performances. For example, The Metropolitan Opera Guild online presents a full synopsis of the opera, along with other pertinent information, such as the historical background of the real Caesar and Cleopatra, as well as a brief overview of the libretto and the librettist.<sup>46</sup> This background is

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<sup>45</sup> *Oxford Music Online*, s.v. "Giulio Cesare in Egitto," (by Anthony Hicks), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O004424> (Accessed Jan. 02, 2016).

<sup>46</sup> The metropolitan opera guild. "Giulio Cesare." <http://www.metguild.org/guild/templates/Utilities.aspx?id=45600&terms=giulio+cesare> (Accessed Jan. 02, 2016).

particularly helpful because the libretto is based on actual events in Roman and Egyptian history.

## 2. The character: *Cleopatra*

Cleopatra is a multifaceted character, musically, dramatically and emotionally. In Handel's opera, she uses her charms to seduce Caesar and to gain the throne of Egypt. It is no wonder that the real Cleopatra captured the attention of so many artists, musicians and writers; she was an ambitious, powerful, and seductive figure in history and remained the last ruler of Egypt at the end of its kingdom. In the opera *Giulio Cesare*, the role of Cleopatra is both technically demanding and artistically challenging, with eight arias that cover a wide array of emotions and display the complexity of her character. Handel conceptualizes Cleopatra's character in both harmonic texture and structure as the drama unfolds. In Act 1, Cleopatra's intellect is displayed through various styles of her arias. She sings "Non disperar, chi sà?", declaring her intention to seduce Caesar with her beauty: "Do not despair; who knows, though you are unfortunate in Empire, you may succeed in love, and find enough in beauty, to cure all the ambition of your aspiring soul."<sup>47</sup> The next aria, "Tutto può donna vezzosa," shows her cleverness in using her charm as a powerful weapon: "...with amorous words, and tender looks, each stroke enslaves the unwary heart..."<sup>48</sup> She also implies her wish for the crown in "Tu la mia stella sei", saying "A pleasing hope shall urge me on, and crown my wishes with success..."<sup>49</sup> In Act 2, we see more of her seductive side. Using her feminine charms, she sings the entrancing love song "V'adoro pupille", successfully capturing Caesar's heart. In Act 3, the tables turn and

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<sup>47</sup> Haym, *Giulio Cesare in Egitto*, 15. (accessed through the eighteenth century online)

<sup>48</sup> *Ibid.*, 23.

<sup>49</sup> *Ibid.*, 27.

Cleopatra experiences the trauma of believing Caesar to be dead and mourns her fate. Although her situation is not ideal, she remains the queen and does not give up the throne. The constant mood changes from mourning to the determination to revenge Caesar's death, are depicted in Act 3 in the aria "Piangerò la sorte mia". In contrast, Cleopatra's final aria "Da tempeste il legno infranto" expresses triumphant joy at Caesar's return.

### 3. Musical styles of two arias: "V'adoro pupille" and "Da tempeste il legno infranto"

"V'adoro, pupille" is one of the most often sung arias from Handel's operatic works. There are three distinctive qualities about this aria: the dance form that Handel utilized for the composition; the unique recitative form; and the "scene in the scene" setting. Let us first consider the significance of the dance form. The triple meter ( $\frac{3}{4}$ ) with the slow tempo marking "Largo" are features of a *Sarabande*, which was a popular dance type in the Baroque period.<sup>50</sup> The description of the *Sarabande* found in the *Oxford Music Online* is below:

In the early 17<sup>th</sup> century the *Sarabande* was introduced to Italy...soon spread to France, where it appeared in the *ballet de cour* and other theatrical entertainments, as well as in the ballroom, and it was here that the much slower and more stately version of the dance evolved. This was in triple time with a clear emphasis on the second beat, which was often dotted...(in England), Thomas Mace described it as: 'of the shortest triple time, but...more toyish and light'<sup>51</sup>

Most dance forms were favored by nobility, so Handel's use of *Sarabande* in "V'adoro, pupille" confirms the noble identity of Cleopatra. The sensibility of the *Sarabande* is well used

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<sup>50</sup> Oxford Music Online, s.v. "Sarabande," (by Richard Hudson and Meredith Ellis Little), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/24574> (accessed Jan. 02, 2016)

<sup>51</sup> The Oxford Companion to Music. Oxford Music Online, s.v. "Sarabande," (by Jane Bellingham), <http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e5891> (accessed March 17, 2016)

in the aria, as the slow tempo allows it to be gentle, a little bit serious, and elegant as the queen Cleopatra sings it. The dotted rhythms, another typical feature of the *Sarabande*, illustrate the playful side of her character, as she tries to captivate Caesar's attention using her charms. According to *A History of Western Music*, it states "Cleopatra's aria ("V'adoro, pupulle") is in French *Sarabande* rhythm, arousing the associations that dance carried with dignity, love, and seduction."<sup>52</sup> Second, unlike most of other Handel's arias, this aria does not follow the conventional recitative form, as shown by the musical examples below.<sup>53</sup> From the previous scene, Cleopatra decides to seduce Caesar and order Nireno to lure Caesar to a garden of cedars. She's disguised as Lydia, a noble woman invented by Cleopatra to hide her identity. As Caesar enters the garden, Cleopatra reveals herself (still as Lydia) on the throne of Virtue with the nymphs, along with the instrumental symphony that they are actually playing on stage.<sup>54</sup> The opening ritornello, marked *Sinfonia*, is immediately interrupted by Caesar and Nireno as they are hearing the symphony on stage and soon to spot Cleopatra (Lydia).

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<sup>52</sup> Donald J. Grout and Claude V. Palisca, *A History of Western Music*, 7<sup>th</sup> ed., (New York: W. W. Norton & Company, 2006), 462

<sup>53</sup> G. F. Handel, *Giulio Cesare in Egitto*, ed. by Winton Dean (New York: Oxford University Press, 1998), 102-105.

<sup>54</sup> *The New Grove Dictionary of Opera. Grove Music Online*, s.v. "Giulio Cesare in Egitto (ii)," (by Anthony Hicks), <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O004424> (accessed March 17, 2016)

Figure 7. The opening ritornello, marked as “Sinfonia”<sup>55</sup>

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18  
SINFONIA

[Largo]

Oboe e Violino 1 [Soli]

Violino 2 [Solo]

Viola [Solo]

Harpa

Viola da gamba

Teorba, Basson e Violoncello [Soli]

CESARE NIRENO

Ta-ci! Che fi-a?

Text: Caesar: “Silence!”, Nireno: “What is it?”<sup>56</sup> (they hear the enchanting symphony of instruments that the nymphs play on stage)

The nine bars in the opening ritornello have the same melodic motive as the A section of the aria. Handel used this ritornello quite effectively, as this orchestra itself plays multiple roles in the scene and Cleopatra’s aria. It functions as the opening of the entire scene, the link between each solo segment, and the actual music that Caesar hears on stage. The ritornello also shares the same motive as Cleopatra’s seductive lines in her aria. Figure 7-1 shows the full orchestral ritornello, appearing again after the recitative lines of Caesar and Nireno. It is expanded and elaborated from the motive of the opening ritornello, with sixteen bars compared to nine bars from the opening ritornello. The additional onstage orchestra, part of a scene within a scene, joins the melody with the pit orchestra, which makes the harmony fuller and richer.

<sup>55</sup> George Frideric Handel, *Giulio Cesare in Egitto*, ed. by Winton Dean and Sarah Fuller (New York: Oxford University Press, 1998), 102.

<sup>56</sup> Nico Castel, *Handel Opera Libretti*, 293

Figure 7-1. The ritornello<sup>57</sup>

Caesar's attention is drawn to the sound of the on-stage orchestra, just as Cleopatra appears in disguise on stage with her attendants dressed as nymphs playing instruments. Caesar is captured by her beauty immediately, just as Nireno and Cleopatra planned in the previous scene.

Figure 7-2. Caesar's recitative line<sup>58</sup>

Text: "Julius, what do you see? And when did the gods descend to earth in such a quantity of light?"<sup>59</sup>

<sup>57</sup> Ibid., 103

<sup>58</sup> Ibid., 105

<sup>59</sup> Nico Castel, *Handel Opera Libretti*, 293.

After this buildup, the enchanting queen sings “V’adoro, pupille.”

Table 3. Text from “V’adoro, pupille,”<sup>60</sup>

<p>V’adoro, pupille, saette d’Amore,  le vostre faville son grate nel sen.  Pietose vi brama il mesto mio core,  Ch’ogn’ora vi chiama l’amato suo ben.</p>
<p>I adore you, eyes, arrows of Cupid,  your sparks are welcome to my bosom.  My sad heart wishes you merciful,  Since always it calls you its cherished one.</p>

Handel’s use of the additional orchestra on stage and the “scene in the scene” stage setting is a unique feature of this opera. The second act takes place with Mount Parnassus as the background; perhaps Handel intended to create a dreamy atmosphere to set the scene for Cleopatra to successfully capture Caesar’s heart. After the orchestra plays the ritornello for the second time, the curtain on Parnassus opens and court attendants costumed as the nine muses with instruments attend Virtue and play music on stage. Cleopatra appears and starts to sing in this exotic setting. Soon after the aria, the curtain on Parnassus closes and Caesar becomes an impatient “prisoner of love”, as Cleopatra had previously predicted to Nireno.<sup>61</sup>

<sup>60</sup> Ibid.

<sup>61</sup> Nico Castel, *Handel Opera Libretti*, 292

“Da tempeste il legno infranto” is Cleopatra’s last aria at the end of Act 3. In the previous scene, Cleopatra is taken prisoner by her brother Ptolemy (Tolomeo), and is about to enter imprisonment. Caesar, who was believed dead, suddenly appears to rescue her. She sings this aria with triumphant joy, as Caesar has defeated Ptolemy and returns to be the king.

Table 4. Text from “Da tempeste il legno infranto,”<sup>62</sup>

<p>Da tempeste il legno infranto,          Se poi salvo giunge in porto,          Non sa più che desiar.          Così il cor tra pene e pianto,          Or che trova il suo conforto,          Torna l’anima a bear.</p>
<p>If a boat, battered by storms later comes safely into port,          It has nothing more to desire.          Thus the heart, in its grief and tears, now that it finds its comfort,          Restores the soul to bliss.</p>

This aria exhibits a sense of majesty with trumpets, combining elaborate coloratura passages with march style. The text describes a storm-battered ship that comes safely back to harbor, comparing it to Caesar’s return, and to a heart that has weathered grief only to find joy again. The music corresponds well to the joyful feeling in the text, but also supports the ambitious side of Cleopatra as she has now regained her political power. The structure is considered typical of Handel’s *da capo* arias, as it has a complete repeat of the introductory

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<sup>62</sup> Nico Castel, *Handel Opera Libretti*, 332.

ritornello at the closing of the A section and at the beginning of the *da capo* repeat. The coloratura passages, which pervades the aria and reflect the celebratory joy and the excitement she is feeling. The triadic imitation of a trumpet call delivers a joyful affect, with its fanfare-like melodic figures and *Allegro* tempo.

Figure 8. The opening of “*Da tempeste il legno infranto*,”<sup>63</sup>

The image shows a musical score for the opening of the aria "Da tempeste il legno infranto" from Handel's opera Giulio Cesare. The score is for Violini unisoni, Cleopatra, and Bassi. It features a tempo marking of *Allegro* and a page number of 117. The music is in G major and 3/4 time. The Violini unisoni part starts with a fanfare-like melodic figure. Cleopatra has a vocal line that begins with a rest. The Bassi part provides a rhythmic accompaniment.

<sup>63</sup> Georg Friedrich Händel, *Giulio Cesare* (Opera in tre Atti), libretto by Nicola Haym, ed. Friedrich Chrysander, Georg Friedrich Händels Werke, Band 68 (Leipzig: Deutsche Händelgesellschaft, 1875), accessed January 10, 2016, Petrucci Music Library, <http://imslp.org>, 117.

## **PRACTICAL APPROACH TO THE ARIAS, VOCALLY**

### **1. Steps for effective learning**

Once the research has been completed, it is time to learn the music! While each individual has his or her own personal process for learning music, there are essential steps that benefit singers at every level. My own process is as follows. First, with score in hand, I get accustomed to the melody using every material available such as listening to recordings, attending live performances and searching YouTube for videos. This helps me appreciate the melody, harmony and the general musical style of the aria. Second, I familiarize myself with the text. For arias in foreign languages, it is particularly important to be methodical about diction and researching the translation. Speaking the text is an essential practice technique, both in the rhythm as it appears in the score, as well as reciting whole sentences in a natural spoken cadence. Third, I learn the rhythm apart from the text. Baroque arias are often rhythmically complex with fast passages, ornamented phrases, and long linear melodic lines. I recommend that singers remove all the words in the music, and practice the rhythm on a single syllable word or vowel with an unvoiced consonant like “ta” or “pa”. Those long passages can be done with repetition of the vowel only, like “ta-a-a-a-a” on each beat. Practice with the metronome or tap into the floor with the feet to keep track of the beat. Lastly, record yourself. I remember that this was the first advice my first voice teacher told me. I also remember that I used to record myself in every voice lesson, rehearsal, and practice session. It can feel awkward and unpleasant to listen to one’s own voice on recording, but the benefit of this process is that it enables us to hear our voices as the outside world does.

## 2. My personal practice

Spending quality time working with the score is essential to effective performance preparation. In this chapter I will explain how the learning process develops from the very beginning. The first stage is sight-reading. In the beginning stage I normally remove all the words, and practice on a single vowel like “a” or “o”. My personal favorite vowel for the sight-reading stage is “a”, but each singer can choose a vowel she is most comfortable with. “V’adoro, pupille” is such a popular aria, it is not unlikely that even a young singer will be somewhat familiar with it. Even so, if the music is brand new, the melody is still fairly simple and easy to grasp. The singer should just feel comfortable with a vowel that suits her for learning. To be honest, I don’t remember precisely when I first became acquainted with the music of “V’adoro, pupille”, as it feels that I have always known it. However, this is the process I use for learning every piece.

The next question is in regards to tempo. One of the most challenging aspects in singing is choosing an appropriate tempo, as even the slightest variation makes everything about the singing feel really different. Trying out different tempi while learning the aria can help to find the best suited tempo for one’s individual voice and body support, within the tempo that would make the entire mood of the aria properly fit the characteristics of the role.

The second stage of learning is researching all the features related to these arias that I mentioned in the first two chapters, for deeper understanding and insight. Features I already discussed, like knowing the plot, getting the translation for the text, and acquiring the right edition will be considered again. The reason I consider these points even after choosing the arias and going through the initial sight-reading process is that I need to be sure they truly fit me

vocally and emotionally. There are arias that I love to listen to and always wish to sing, but it turns out they are not always appropriate for me. Since I document the whole process from the very beginning, sight reading music must be the first step for security, vocally and emotionally.

The next stage is taking a deeper look at the arias and the score itself. In this stage I research all the features that I mentioned in the first two chapters, like knowing the plot, getting the translation for the text, and acquiring the right edition for my performance. Doing research on the plot is already mentioned above. For the translations, I prefer the Nico Castel collection of Handel's operatic works. This book offers not only the translation of the aria, but also the entire text of the whole opera including all the recitatives, duets and choruses. I would continue looking at different references as well, just to compare those different texts to sort out errors and avoid learning the music incorrectly. One of the reference materials that I introduced in Chapter One is the *Eighteenth Century Collections Online*, as it offers the original libretto by Nichola Francesco Haym with the English translation.<sup>64</sup> Although the visual quality of the libretto in this online resource is not the best, due to its age, it is very helpful to see the libretto in another view when comparing to that of Nico Castel.

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<sup>64</sup> See note 42.

Figure 9: The Eighteenth Century Collections<sup>65</sup>

ACT II.] 35

**A C T II.**

**SCENE I.**

A Garden of Cedars, with Prospect of Mount Parnassus, on which is seated the Palace of Venus.

CLEOPATRA and NIREUS.

Cl. *H*ave you perform'd, Nireus, what I order'd?  
N. I have exactly follow'd your Commands.

Cl. Is Caesar come to Court?  
N. He is, Madam, and now is moving towards us.

Cl. But tell me, is all in readiness for our Design?  
N. The holy Palace waits amidst the Clouds. But what is your Intent?

Cl. Love has suggest'd a soft conceiv'd Thought;  
I have determin'd (in Disguis) to separate his Hours, who already has Possession of my soul.

N. Will you then diffuse yourself to him?  
Cl. To see you proper.  
N. And what can I do?  
Cl. Here at a distance wait till Caesar come; then run  
down to this Palace, see in my own Apartment; will  
I do.

36 JULIUS CÆSAR. [ACT II.  
*How that Julia expells him before she has in fit, or critical  
a hour of Importance, so yet continues to him, relying on  
the King.*

[Exit.

**SCENE II.**

NIREUS, and afterwards CÆSAR.

N. Let all th' affluant Followers of Love, from Cleopatra learn Devotion and Fraud.

Cl. Tell me, Nireus, where's the charming Livia?  
N. Down she, she'll instantly be here.

Cl. No! Nire. What can this mean?  
[A Symphony of various Instruments.  
Cl. Absent? what delightful Sounds enchant my Ears.

N. Such Harmony has Power to move a Stone.  
[Parnassus opens, Venus appears sitting on a Throne, attended by the Nine Muses.

Cl. Gods! What do I behold? where did the Deities descend on Earth, with such resplendent Glory?

Cl. Your charming Eyes my rivet'd Soul address,  
The thrilling Pain my Heart with Pleasure beats;  
When you with Pity look, my Sorrows cease;  
For you alone can heal the Wounds you gave.

Cl. Such Mists as this the mighty Jove himself, enjoys  
are in all his Gods a Delight.

Cl. Your charming eyes

Cl.

Figure 10: Nico Castel Collection, “V’adoro pupille”<sup>66</sup>

**ARIA**  
**CLEOPATRA**

va'doro	pu'pille	sa'ette	da'more		
<b>V'adoro,</b>	<b>pupille,</b>	<b>saette</b>	<b>d'Amore,</b>		
I adore you,	eyes,	arrows	of Cupid,		
le 'vostre	fa'ville	son	'grate	nel	sen
<b>le vostre</b>	<b>faville</b>	<b>son</b>	<b>grate</b>	<b>nel</b>	<b>sen.</b>
your	sparks	are	welcome	to my	bosom.
pje'toze	vi 'brama	il	'mesto mio	'kore	
<b>Pietose</b>	<b>vi brama</b>	<b>il</b>	<b>mesto mio</b>	<b>core,</b>	
Merciful	wishes you	the	sad my	heart,	
(My sad heart wishes you merciful,)					
ko'ppora	vi 'kjama	la'mato	suo	ben	
<b>ch'ogn'ora</b>	<b>vi chiama</b>	<b>l'amato</b>	<b>suo</b>	<b>ben.</b>	
since always	it calls you	the cherished	its	love	
(since always it calls you its cherished one.)					

<sup>65</sup>Haym, Nicola Francesco, *Giulio Cesare in Egitto. Drama. Da rappresentarsi nel Regio Teatro di Hay-Market, per la Reale Accademia di Musica, In Londra, M.DCC.XXIV. [1724]. Eighteenth Century Collections Online, Gale. University of Wisconsin Madison, Accessed January 16, 2016, (<http://find.galegroup.com.exproxy.library.wisc.edu/ecco>).*

<sup>66</sup>Nico Castel, *Handel Opera Libretti*, 293.

For the edition, I chose two editions for each aria, which I have already owned: the Schirmer edition for “V’adoro, pupille,”<sup>67</sup> and Ricordi edition for “Da tempeste il legno infranto.”<sup>68</sup>

They are both good editions and easily obtainable either from the library or online website for purchasing. The International Music Company<sup>69</sup> is another good edition, but this company offers transposed version of some Handel arias, so it is important to make sure that the arias are in the original key.

Third, I would like to share a helpful reference book which explains how to practice, and introduces a daily regimen for practicing. Sharon Stohrer’s *The Singer’s Companion* contains a great deal of information on choosing the right voice teacher, proper practice techniques, and how to prepare a performance step by step.<sup>70</sup> In Chapter 2, Stohrer suggests a daily regimen for practicing on a regular basis, and I agree with most of her suggestions. Here are some features that I think are particularly important:

- Sing when you are fresh and awake
- Do some gentle stretches before you sing
- Warm up slowly and carefully, look for the correct coordination rather than a beautiful sound
- It is best to use the exercises your teacher has introduced in lessons

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<sup>67</sup> George Frideric Handel, “V’adoro, pupille,” in *G. Schirmer Opera Anthology: Arias for Soprano*, vol. 1, ed. Robert L. Larsen (New York: G. Schirmer, 1991), 24-26.

<sup>68</sup> George Frideric Handel, “Da tempeste il legno infranto,” in *Anthology of Italian Opera: Soprano*, ed. Paolo Toscano (Milan: Ricordi, 2002), 140-146.

<sup>69</sup> George Frideric Handel, *45 Arias from Operas and Oratorios; for Voice and Piano*, 3 Vols, ed. Sergius Kagen, (New York: The International Company, 1959).

<sup>70</sup> Susan Stohrer, *The Singer’s Companion* (New York: Routledge, 2006).

- It can be overwhelming at first to remember all the different aspects of good singing. One way to train yourself in so many technical matters is to pay attention to one at a time as you repeat a warm-up exercise.
- When you can, alternate singing with other activities. For example, spend about twenty minutes in gentle warm-ups and then do something else for a while.
- In all your practicing, no matter what else you are doing, keep a part of your mind focused on being aware of what is going on in your body.
- Practice five to six days a week and be certain to take a day off.<sup>71</sup>

She also suggests writing a journal while practicing. Journaling is good practice, as this way we can see clearly how to keep things on track, to remember what is good or bad, and how our voices progress through the process of practice. Another suggestion is using your own emotional state and acting skills to invigorate and vary the practice sessions. She writes, “If you are intensely angry one day, sing everything in an angry way. You may find that other emotions emerge and that you gain some useful insights into your body energy as well as a good catharsis.”<sup>72</sup> I remember that my voice teacher used emotion cards during lessons. While I was singing, she spontaneously showed me different emotions written on the cards without looking at them herself. Some of the words included “Sadness,” “Happiness,” “Angry,” or “Frustrated,” regardless of the context of the music, and I was supposed to express what I saw in the cards so she could guess what word I could see. Interestingly, this made such a remarkable change instantly in my singing style. I believe this method is quite effective in gaining insight into repertoire. For example, pretending that I am very angry at Caesar while I sing “V’ adoro, pupille” makes my voice sound different. Each word has a clearer, intense resonant sound than when I casually try to sing in a moderate emotional state. Singing with the actual emotion can help resolve some of the technical issues as well, like in “Da tempeste il legno infranto”. The fast

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<sup>71</sup> Susan Stohrer, *The Singer’s Companion* (New York: Routledge, 2006), 12

<sup>72</sup> *Ibid.*, 13

passages are always challenging to sing with clarity, agility and flexibility. When I try to be more like Cleopatra, and pretend to express the same joy that she might feel at the point, it makes the passages a little easier as my body is more emotionally engaged. I can try playing with other emotions as well, like laughing, moaning or whining, and it is amazing how the technique improves with a different mindset. Another practice technique is whistling on each note to help execute the coloratura passages in a better way, as it relates to the breath support which can help to connect all the fast, florid phrases.

### 3. Baroque style ornamentation

Perhaps the most distinctive characteristic of the Baroque style opera arias is a feature that gives a great deal of freedom to the performer: the returning section of a *da capo* aria should be performed differently than the original A section. Additions and embellishments to the original melody line is called ornamentation. It is up to us singers to make the arias unique to our vocal style and to demonstrate our vocal ability while also keeping with what is appropriate to the Baroque style. In order to know exactly what is acceptable in performance, it is our job to understand Baroque style ornamentation.

First, there are remarkable sources on the subject of Baroque performance practice. Below, I have listed a selection of references available through Mills Music Library. The list is not comprehensive, as there are more sources available, but I have listed the most helpful ones below.

- Donington, Robert. *A Performer's Guide to Baroque Music: Style and Performance Handbook*. New York: W. W. Norton & Company, 1982.

This book is helpful in understanding Baroque style ornamentation in a *da capo* aria and is a relatively compact guide that covers the principles of authentic interpretation in Baroque music, and their practical application in performance.<sup>73</sup> As the title implies, this book is a useful guide for instrumentalists as well as singers. The ornamentation part is divided into two big sections. The first section explains about free ornamentation, giving examples and suggestions. The second section, about specific ornaments, entails specific explanations of terms and techniques such as *appoggiaturas*, trills, mordent, slides, and tirata.

- Neumann, Frederick. *Performance Practices of the Seventeenth and Eighteenth Centuries*. New York: Schirmer Books; Toronto: Maxwell Macmillan Canada; New York: Maxwell Macmillan International, 1993.

This large book (605 pages long), covers topics in six parts: tempo, rhythm, dynamics, articulation, phrasing and ornamentation. Comprehensive in scope, this book is invaluable in understanding Baroque style and performance practice.

- Elliot, Martha. *Singing in Style: A Guide to Vocal Performance Practices*. New Haven: Yale University Press, 2006.

A unique feature about this book is that it covers all issues related to singers and vocal repertoire. It includes a broad scope of performance practices, from the early Baroque period to the twentieth century. It investigates the relationship between singers and composers as to how they associate and collaborate in order to shape the music appropriately. In Chapter 2, titled “The Late Baroque,” the author presents different national styles in ornamentation,

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<sup>73</sup> Donington, Author’s note to *A Performer’s Guide to Baroque Music*, (New York: W. W. Norton & Company, 1982)

discussing how Italian opera affected vocal music and singing styles in Germany, France and England.<sup>74</sup>

Second, some recent editions offer brief guidelines for ornamentation. For example, Winton Dean's edition of *Giulio Cesare* contains recommended ornamentations directly above the original melody of the A section in the score.

Figure 11. *Da tempeste il legno infranto*, mm. 17-9<sup>75</sup>



Figure 11-1. Cadenza at the final cadence in mm. 57-9<sup>76</sup>



In fact, not all of the indicated ornamentation are comfortable to sing. Since Dean's ornaments are merely editorial suggestions, they may not be appropriate to all performers. Still, the editor's suggestions serve as a helpful guideline and starting point for singers to determine how to create ornamentation in *da capo* sections.

<sup>74</sup> Martha Elliot, "Introduction," in *Singing in Style: A Guide: A Guide to Vocal Performance Practices* (New Haven: Yale University Press, 2006), 1-4.

<sup>75</sup> George Frideric Handel, *Giulio Cesare in Egitto*, ed. by Winton Dean and Sarah Fuller (New York: Oxford University Press, 1998), 204.

<sup>76</sup> *Ibid.*, 206

Third, there are recordings of arias by renowned singers. As our voices are all different in tone, timbre and volume, there is no single method of ornamentation that fits everyone's voice. Comparing different performances can help singers to decide their own ornamentation according to their specific voice features. While there are numerous recordings of *Giulio Cesare* available in Mills Music Library, I chose to focus on two famous singers of our time: Beverly Sills and Joan Sutherland. Beverly Sills gained international acclaim for her performance in the revival of *Giulio Cesare* in 1966 at New York City Opera, which was recorded by RCA Victor Red Seal in the following year.<sup>77</sup> Her singing of "V'adoro, pupille"<sup>78</sup> and "Da tempeste"<sup>79</sup> from this recording are also publicly accessible on YouTube.<sup>80</sup> Joan Sutherland was a legendary Australian soprano who contributed to the rise of *Bel Canto* operas from the late 1950s to the 1980s. Needless to say, she is one of the best singers of our time. Her exquisite performance of *Giulio Cesare*, which was recorded in London in 1963, is available in Mills Music Library.<sup>81</sup> When it comes to Baroque music, there are a number of conductors that one can always trust to listen to. Among them are William Christie, Alan Curtis, Jordi Savall, René Jacobs and Emmanuelle Haïm, all of whom have a particular interest in early music and Baroque music. Listening to recordings by these conductors would give a singer a broad array of reference for how Baroque music performance has changed over the decades.

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<sup>77</sup> G. F. Handel, *Giulio Cesare*, New York City Opera, RCA Victor Red Seal, ocm00836738, 1967, Audio recording.

<sup>78</sup> Beverly Sills "V'adoro, pupille" (1967), "YouTube," accessed Feb. 2, 2016, <http://www.youtube.com/watch?v=yt2BIYD2huY>

<sup>79</sup> Beverly Sills "Da tempeste" (1967), "YouTube," accessed Feb. 2, 2016, <https://www.youtube.com/watch?v=ADE3vEx91dg>

<sup>80</sup>

<sup>81</sup> G. F. Handel, *Arias from Julius Caesar*, New Symphony Orchestra of London, ocm04322016, Audio recording.

#### 4. Examples of ornamentation of “V’adoro, pupille,” and “Da tempeste”

Using the materials I mentioned above, I created some musical examples in the next few pages. On YouTube, there are two recordings of “V’adoro, pupille” and “Da tempeste” sung by Beverly Sills and Joan Sutherland. In these arias, even if they use the same ornamentation techniques, such as trills and small grace notes, the two singers still sound different due to differences in voice color and weight. Their tempos are different, and it is informative to observe their different vocal qualities in the same aria. Below are three examples of the *da capo* section of “V’adoro, pupille” and “Da tempeste il legno infranto,” including Beverly Sills’ and Joan Sutherland’s ornamentation of each aria along with my own. The two examples of “V’adoro pupille” are quoted from research by Gloria Chu Young Chung-Ahn from the University of California in Los Angeles.<sup>82</sup> The remaining examples, including those of “Da tempeste”, are my own dictation from recordings by Sills<sup>83</sup> and Sutherland.<sup>84</sup> Note that both Sills and Sutherland’s *da capo* sections in “Da tempeste il legno infranto” are shorter than the original vocal line, which is sometimes decided by the conductor or singer, to both vary the *da capo* and shorten the aria.

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<sup>82</sup> Gloria Chu Young Chung-Ahn, “An introduction to the Art of Singing Italian Baroque Opera: A Brief History and Practice” (DMA diss., University of California Los Angeles, 2015), <http://proquest.umi.com> (accessed Jan 04, 2016)

<sup>83</sup> Beverly Sills “Da tempeste” (1967), “YouTube,” accessed Feb. 2, 2016, <https://www.youtube.com/watch?v=ADE3vEx91dg>

<sup>84</sup> Joan Sutherland “Da tempeste” (1969), “YouTube,” accessed Feb. 2, 2016. <https://www.youtube.com/watch?v=9Ii15UnjMLA>

“V’adoro, pupille,” the original vocal line<sup>85</sup>

V'a - do - ro pu - pil - le sa - et - te da -  
 5 - mo - re, le vo - stre fa - vil - le son gra - te nel  
 9 sen v'a - do - ro pu - pil - le le vo - stre fa -  
 13 vil - le son gra - te son gra - te nel  
 17 sen v'a - do - ro pu - pil - le sa -  
 21 et - te d'a - mo - re le vo - stre fa - vil - le son -  
 25 gra - te nel sen le vo - stre fa -  
 29 vil - le son gra - te nel sen

<sup>85</sup> Gloria Chu Young Chung-Ahn, “An introduction to the Art of Singing Italian Baroque Opera: A Brief History and Practice” (DMA diss., University of California Los Angeles, 2015), <http://proquest.umi.com> (accessed Jan 04, 2016), 54

Example 1. Beverly Sills's ornamentation on the *da capo* section of "V'adoro, pupille"<sup>86</sup>

V'a - do - ro pu - pil - le sa - et - te — da -

5 -mo - re, le vo - stre fa - vil - le son — gra - te nel

9 sen v'a - do - ro pu - pil - le le vo - stre fa -

13 vil - le son gra - te — son gra - te nel

17 sen, ah — v'a - do - ro pu - pil - le sa -

21 et - te d'a - mo - re le vo - stre fa - vil - le son —

25 gra - te nel sen, ah — le vo - stre fa -

29 vil - le son — gra - te — nel sen

<sup>86</sup> Gloria Chu Young Chung-Ahn, "Art of Singing Italian Baroque Opera", 55

Example 2. Joan Sutherland's ornamentation<sup>87</sup>

V'a - do - ro pu - pil - le sa - et - te \_\_\_\_\_ da -  
 5 -mo - re, le vo - stre fa - vil - le son gra - te nel  
 9 sen v'a - do - ro pu - pil - le le vo - stre fa -  
 13 vil - le son gra - te \_\_\_\_\_ son gra - te nel  
 17 sen \_\_\_\_\_ v'a - do - ro pu - pil - le sa -  
 21 et - te d'a - mo - re le vo - stre fa - vil - le son -  
 25 \_\_\_\_\_ gra - te nel sen \_\_\_\_\_ le vo - stre fa -  
 29 vil - le son \_\_\_\_\_ gra - te \_\_\_\_\_ nel sen

<sup>87</sup> Ibid., 56

Example 3. My own ornamentation<sup>88</sup>

V'a - do - ro pu pil - le sa - et - te d'a -

5 mo - re le vo - stre fa - vil - le son gra - te nel

9 sen v'a - do - ro pu - pil - le le vo - stre fa -

13 vil - le son gra - te son gra - te nel

17 sen v'a - do - ro pu - pil - le sa -

21 et - te d'a - mo - re le vo - stre fa - vil - le son

25 gra - te nel sen ah le vo - stre fa -

29 vil - le son gra - te nel sen



Example 1. Beverly Sills's ornamentation on the *da capo* section of "Da tempeste il legno infranto," based on the recording through YouTube, by my own transcription.<sup>90</sup>

Da tem - pe - - - ste se\_\_poi\_\_sal - vo\_\_

5 giun - ge in por - to ah\_\_

9

13 che de - si - ar da tem - pe - - - ste

20 da tem - pe - - - ste se\_\_poi\_\_sal - vo\_\_ giun - ge in por - to

25 ah\_\_

30 *cadenza* ah\_\_

32 non\_\_ sa più che\_\_ de - si - ar

<sup>90</sup> Beverly Sills "Da tempeste" (1967), "YouTube," accessed Feb. 2, 2016, <https://www.youtube.com/watch?v=ADE3vEx91dg>

Example 2. Joan Sutherland's ornamentation<sup>91</sup>

Da tem - pe - ste il le - gno in fran - - to, se poi sal - vo -

5  
giun - ge in por - to, non sa più che de - si - ar, ah

9

13  
da tem - pe - - - - ste

20  
da tem - pe - - - - ste se poi sal - vo giun - ge in por - to,

25  
non sa più che de - si - ar, ah *rit.*

29  
*cadenza*  
non sa più che de - si - ar *rit.*

Detailed description: The image shows a musical score for a vocal line in G major, 4/4 time. It consists of seven staves of music. The first staff (measures 1-4) features a complex, rapid sixteenth-note ornamentation over the lyrics 'Da tem - pe - ste il le - gno in fran - - to, se poi sal - vo -'. The second staff (measures 5-8) continues with similar ornamentation for 'giun - ge in por - to, non sa più che de - si - ar, ah'. The third staff (measures 9-12) is mostly rests with some light ornamentation. The fourth staff (measures 13-16) shows a return to the 'da tem - pe - - - - ste' lyrics with ornamentation. The fifth staff (measures 17-24) includes a trill (tr) and ornamentation for 'da tem - pe - - - - ste se poi sal - vo giun - ge in por - to,'. The sixth staff (measures 25-28) features a ritardando (rit.) and ornamentation for 'non sa più che de - si - ar, ah'. The seventh staff (measures 29-32) begins with a 'cadenza' section, marked with a ritardando (rit.), and ends with 'non sa più che de - si - ar'.

<sup>91</sup> Joan Sutherland "Da tempeste" (1969), "YouTube," accessed Feb. 2, 2016.  
<https://www.youtube.com/watch?v=9Ii15UnjMLA>

Example 3. My ornamentation<sup>92</sup>

Da tem-pe - ste il le - gno in fran - - - to, se poi sal-vo

5 giun - ge in por - to non sa più che de - si - ar, ah

9 non sa più che

13 de - si - ar, ah che

17 de - si - ar, da tem-pe-ste il le - gno in fran - - -

23 - to, da tem-pe-ste il le - gno in fran - - - to, se poi sal-vo

28 giun - ge in por - to, non sa più che de - si - ar, ah

32

35 che de - si - ar, se poi sal-vo giun - ge in por - to non sa

<sup>92</sup> Georg Friedrich Händel, *Giulio Cesare* (Opera in tre Atti), libretto by Nicola Haym, ed. Friedrich Chrysander, Georg Friedrich Händels Werke, Band 68 (Leipzig: Deutsche Händelgesellschaft, 1875), accessed January 10, 2016, Petrucci Music Library, <http://imslp.org>, 150-154.

40  
più che de - si - ar, ah

44  
*tr*  
3 3 3 3

47 *cadenza*  
*tr*  
ah non sa più che de - si - ar

## Summary

There are numerous aspects to consider when we prepare a performance as singers. As experienced musicians, some of the stages of preparation seem too obvious to mention, such as knowing our voice types and choosing the right repertoire. However, since this project is to document my personal journey from the very beginning of learning to the final performance, even those obvious questions serve as a personal reminder of what it takes to learn an aria, the importance of thorough research, the satisfaction of knowing a piece well, and most importantly, how much fun the whole process is.

When I look back to the time I first decided to learn classical singing, I remember how every step of the process gave me such excitement and joy. Learning a new song really felt like exploring a new world. Because music editions were not easily available in Korea, I would look for months for the music that I wanted to learn. I was so excited when my voice teacher got me the International Music Company's edition of Handel soprano arias because I could finally see so many of Handel's arias in one volume. Learning the text in a foreign language, which required me to look up every word in the dictionary to find meaning and diction, felt mundane and even boring, even when I thought I was pretty experienced. However, this is still a vital step of the process to me even now. Learning Baroque opera arias requires research of the operas themselves, the musical style of the Baroque period, and choosing the proper editions. Returning to the research process reminds me how fun and interesting it can be. I hope the aspects of personal performance preparation I have introduced and described in this project will help other singers too.

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