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AN UNDERSTANDING OF STYLE OF BAROQUE ORNAMENTATION IN HANDEL'S OPERATIC ARIAS: A STUDY OF SELECTED RECORDINGS (1950s – 2010s)

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AN UNDERSTANDING OF STYLE OF BAROQUE ORNAMENTATION IN
HANDEL'S OPERATIC ARIAS:
A STUDY OF SELECTED RECORDINGS (1950s – 2010s)

DMA PROJECT

A DMA Project submitted in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts in the
College of Fine Arts at the
University of Kentucky

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2020

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ABSTRACT OF DMA PROJECT

AN UNDERSTANDING OF STYLE OF BAROQUE ORNAMENTATION IN HANDEL'S OPERATIC ARIAS: A STUDY OF SELECTED RECORDINGS (1950s – 2010s)

From the early 20th century to the present, new discoveries in Handel scholarship and changing ideas of Baroque performance practice have greatly affected the manner in which Handel's operas and individual arias have been performed. Since the appearance of the first volumes of the *Hallische Handel-Ausgabe* in 1958, Handel's works have experienced a renewed appreciation among performers and scholars alike, including countless opera productions. Since the introduction of the CD, many talented singers have published recordings of his operas and individual arias, influenced by a greater understanding of period-performance practices and audience expectations. As such, performers are expected to be conversant in Baroque-period performance practices, especially improvised embellishments. However, many published recordings of Baroque arias seem more focused on demonstrating virtuosic vocal technique than historically informed ornaments, leading to an indiscriminate application of excessive, stylistically inappropriate embellishments among performers.

Handel's Italian singers were experts in vocal ornamentation; thus, he did not notate expected ornaments on the scores. However, Winton Dean's composite volume *Three Ornamented Arias* provides Handel's notations of intended embellishments to these works. In order to consider period-appropriate embellishments in other operatic arias by Handel, this study will 1) compare Handel's notated embellishments in relation to the unembellished score, and 2) examine Robert Donington's recommendations for specific ornaments in *Baroque Music: Style and Performance*. In doing so, I will provide an authentic, historically informed view of embellishments and ornaments in Baroque music.

This project will focus on the performance practice of Baroque ornamentation in Handel's arias in the 20th and 21st centuries, as reflected in authentic Baroque performance practice and selected recordings. Handel's four soprano arias: *Lascia ch'io pianga*, *V' adoro pupille*, *Piangerò la sorte mia*, and *Tornami a vagheggiar* will be discussed to compare changing ideas of vocal ornamentation through selected recordings from the late 1950s and until the 2010s.

The selection of recordings will be considered in relation to the ‘well-known’ virtuosos, Baroque music singers, and conductors as well. Based on the investigation of Handelian performance practices, this paper will provide a framework for critically evaluating improvised embellishments in published recordings, which may be 1) deficiently ornamented, 2) stylistically appropriate, or 3) excessively ornamented.

KEYWORDS: George Frideric Handel, Baroque Ornaments, Baroque Performance Practice, Handel’s Soprano Arias, Recordings, Winton Dean

Junghyun Lee

01/23/2020

Date

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PART I

CHAPTER 1. INTRODUCTION

From the early twentieth century to the present, new discoveries in George Frideric Handel scholarship and changing ideas of Baroque performance practice have greatly affected the manner in which Handel's operas and individual arias have been performed. In the early part of the 20th century, Oskar Hagen, a professor at the University of Göttingen, Germany, inaugurated a revival of Handel's operas. He directed a small version of *Rodelinda* in June 1920.¹ At the first Göttingen Handel Festspiele, *Rodelinda* was a great success. These performances were based on Hagen's own interpretation and edition of the score. Hagen's version of *Rodelinda* became widespread across different countries. Later, Hagen edited and performed Handel's *Ottone, Ezio* (1921), *Giulio Cesare* (1922), and *Xerxes* (1924) at Göttingen. However, modern scholars take issue with his editions; Paul Henry Lang argued that Hagen's rearrangement was a "frightful mangle."² Baroque-era music was unfamiliar to audiences, and Baroque music was difficult to perceive and understand in Hagen's time. Hagen was a Wagnerian, thus he interpreted Handel's operas with a Wagnerian and romantic perspective.³ "Modern scholars criticized his editions as being clumsy, audacious, and inauthentic,"⁴ although his romantic approach to the revival of Handel's operas had a huge impact on their success and was supported by the public.

¹ Abbey E. Thompson, "Revival, Revision, Rebirth: Handel Opera in Germany, 1920-1930" (master's thesis, University of North Carolina, 2006), 3.

² Paul Henry Lang, *George Frideric Handel* (New York: W.W. Norton, 1966), 672-73.

³ Edward J. Dent, "Handel on the Stage," *Music & Letters* 16, no. 3 (1935): 176.

⁴ Abbey E. Thompson, "Revival, Revision, Rebirth: Handel Opera in Germany, 1920-1930," Abstract.

The publication of the critical scholarly edition, *Hallsche Händel-Ausgabe* (HHA), which contains a preface, performance practice, and critical discussion, encourages modern scholars and performers to understand the performance practice of Handel's works. Within the study of Handel's oeuvre, Handel's operas and individual arias hold a central importance to understanding his compositional style. Moreover, many talented singers have published recordings of his operas and individual arias, influenced by a greater understanding of period-performance practices and audience expectations. As such, performers are expected to be knowledgeable about Baroque-period performance practices, especially improvised embellishments. However, some published recordings of Handel's vocal works seem more focused on demonstrating virtuosic vocal technique than historically informed ornaments, leading to an indiscriminate application of excessive, stylistically inappropriate embellishments among performers imitating these recordings.

According to the research on Handel's vocal pieces, Handel rarely added precise notations for ornaments because his singers came from Italy, and they were experts in creating vocal embellishments. Handel conducted his operas himself and most of the vocal embellishments were decided during rehearsals in an impromptu way based on the singer's techniques, and semantic nuance of the song's lyrics and stories. Because of the lack of notations, scholars and musicians may have difficulty determining Handel's compositional intentions. Most of Handel's discovered works do not contain written embellishments and cadenzas. There are a few exceptional autographs which contain the composer's intentional vocal ornaments and improvisatory notes, such as *Teofane's* five arias in *Ottone* and one

from *Floridante*.⁵ Winton Dean's composite volume, *Three Ornamented Arias*, provides Handel's notations of intended embellishments to soprano arias from *Ottone*.

In order to understand the style of Handel's vocal ornamentations, this study will 1) examine Robert Donington's recommendations for specific ornaments in *Baroque Music: Style and Performance*, 2) examine Frederick Neumann's explanation of the affection of Baroque music in *Ornamentation in Baroque and Post-Baroque Music*, and 3) compare Handel's notated embellishments in *Ottone* in relation to the unembellished score. Accordingly, I will provide an authentic, historically informed view of embellishments and ornaments in Baroque music. This project surveys the performance practice of Handel's operas in the twentieth century to the present, with a particular focus on the embellishment of selected arias available in audio recordings from the late 1950s and until the 2010s. The selection of recordings will be considered in relation to the 'well-known' virtuosos, Baroque-music singers, as well as conductors. Specifically, Handel's four soprano arias: "Lascia ch'io pianga," "V'adoro pupille," "Piangerò la sorte mia," and "Tornami a vagheggiar" will be discussed to compare changing ideas of vocal ornamentations. Based on the investigation of Handelian performance practices, this paper will discuss a framework for critically evaluating improvised embellishments in published recordings, which may be 1) deficiently ornamented, 2) stylistically appropriate, or 3) excessively ornamented.

⁵ Winton Dean, *G.F. Handel: Three Ornamented Arias* (London: Oxford University Press, 1976), Preface.

CHAPTER 2. BAROQUE PERFORMANCE PRACTICE

In the eighteenth century, Handel expected singers to choose not only their own tempos and dynamics but also other additional notes.⁶ Handel repeated texts for emphasis, and those repetitions progress within different patterns of melodic and rhythmic structure.⁷ In the Baroque era, da capo arias followed a distinct pattern. According to John Hawkins's *Memoirs of the Life of Sig. Agostino Steffani* (1750), the number of ornaments increases with each section.⁸ These embellishments should not distort or obliterate the original melody structure. In Handel's operas, each of the main characters has three to seven solo arias, which usually consist of a da capo form. The repeated A section is decorated by specific and free ornaments. The number of ornaments is different based on the tempo of music. A slow tempo offers more possibilities than a fast tempo to have free ornaments, such as improvised and extended melodies.

Research in the field of Handel's vocal ornaments is still on-going. Specifically, the scholarly research of Baroque authentic performing practice has made lively progress since the 1970s. Baroque musical treatises chiefly focus on the manner of instrumental performance. In the Baroque period, learning an instrument was de rigueur for the upper class,⁹ hence instrumental treatises were mainly published by contemporary musicians as a result of their studies. Many of these treatises have become specimens for research on

⁶ Anthony Burton, *A Performer's Guide to Music of the Baroque Period*. (London: The Associated Board of the Royal Schools of Music, 2002), 96.

⁷ Burton, *A Performer's Guide to Music of the Baroque Period*, 101.

⁸ Robert Donington, *A Performer's Guide to Baroque Music*, (New York: Charles Scribner's sons, 1974), 166.

⁹ Jeffrey Gall, "Prosodic Structure and Free Ornamentation in Handel's Italian Da Capo Arias," *Basler Jahrbuch Für Historische Musikpraxis : Eine Veröffentlichung Der Schola Cantorum Basiliensis an Der Musik-Akademie Der Stadt Basel* (2002): 94.

Baroque performance practice for twentieth-century scholars. Frederick Neumann's dedication to authentic Baroque ornaments sheds light on the significance of using historically appropriate ornamentation in Baroque Music. Frederick Neumann (March 2, 1899 – December 12, 1978) was a specialist of Baroque performance practice with emphasis on the works of J.S. Bach. Neumann discusses the characteristics of Baroque performance practice throughout his books and articles. Neumann indicates that vocal ornaments of the seventeenth and eighteenth century cannot be completely distinguished as either Italian or German style in the Bach period, so Neumann designated the phrase "Italo-German practice."¹⁰ Additionally, French ornamental style influenced German music in the late Baroque period.¹¹ In the same period, Handel was influenced by German, Italian and French musical styles through his travels; therefore, his assimilation of these musical styles contributed to his compositional works.

In Neumann's *Ornamentation in Baroque and Post-Baroque Music*, the author describes the concept of affections employed by Baroque musicians and theorists that define the music as "the communication of feelings to the listeners."¹² In order to achieve the specific expression of affections, Baroque music basically contains two critical elements: 1) ornaments and 2) the structure of melodic and harmonic progressions. An ornament's decorative function enhances the melody to help communication of ideas and character to audiences. When ornaments elaborate the melody, they can be divided into two categories: 1) small and large or 2) melic and repercussive.¹³ The first 'small and large'

¹⁰ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 38.

¹¹ George J. Buelow, "A Study in Baroque Performing Practice," *The Musical Times*, vol. 120, no. 1638 (Aug. 1979): 639.

¹² Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music*. (New Jersey: Princeton University Press, 1978), 4.

¹³ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 7.

category refers to the number of pitches contained. In the second category, melic illustrates improvisatory pitches, and the repercussive version indicates ornamental tools such as trills and mordents. The function of Baroque ornaments can be also divided into two groups: 1) connective and intensifying or 2) melodic and harmonic ornaments.¹⁴ The connective function is to connect two neighbor tones, and intensifying function refers to stressing a specific note melodically or harmonically. The melodic ornamentation decorates a linear progression, and a harmonic ornament is located vertically by adding an impetus on a beat where there is a dissonance or strong impact.

Robert Donington's *Baroque Music: Style and Performance* dissects the style of Baroque-period embellishments. Donington explains that Baroque-era embellishments are more than decorations: they are an indispensable factor.¹⁵ Baroque period composers and performers used these embellishments to serve a specific purpose beyond the amusement of audiences. Performers are able to express various emotions such as love, sadness, pathos, happiness, despair, and victory by choosing and using different ornaments.

Donington indicates two types of embellishments: 1) standard (habitual¹⁶ or specific¹⁷) and 2) free embellishments. Standard embellishments are the trill, appoggiatura, slide, mordent, and turn. The free style is the expansion of melodic lines. These embellishments are the major elements used to dramatize the performance of Baroque-era music.

¹⁴ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 8.

¹⁵ Donington, *Baroque Music: Style and performance*, 91.

¹⁶ Ronald Roseman, "Baroque Ornamentation," *International Double Reed Society*, no. (1975): www.Idrs.org.

¹⁷ Donington, *Baroque Music: Style and performance*, 107.

2.1 Trill

The trill is the essential element in Baroque period music. During the Baroque era, a variety of styles for trills was prevalent in Europe. In order to reenact Handel's opera series, musicians should understand the fashion of the contemporary styles for trills. Most of Handel's singers were Italian, and they naturally produced Italianate vocal ornamentations. These Italian singers might have been unconsciously influenced by Italian instrumentalists' creative variations. Therefore, present-day musicians should especially focus on the Italian manner to recreate Handel's operatic arias. In the early Baroque period, either the upper auxiliary note or main note could be performed as the beginning note for trills.¹⁸ In Baroque period treatises, authors discussed multiple types of trills. In Neumann's chapter "The Italian Trill" of his *Ornamentation in Baroque and Post-Baroque Music* (1978), he examines Italianate trills based on contemporary Baroque treatises and musical evidence, such as Pier Francesco Tosi's *Opinioni de' Cantori Antichi, e Moderni* (1723) and Francesco Geminiani's *A Treatise of Good Taste in the Art of Musick* (1749). Tosi categorized eight types of trills and Geminiani classified four different kinds of trills. The other twentieth century Baroque scholar, Robert Donington, provides a definition of the Baroque trills. Donington explains that trills basically have two main roles: 1) melodic and rhythmic elaborations 2) harmonic change and emphasis.¹⁹ Based on Donington's research, the melodic role was dominant in the early Baroque period. Through the development of trills, the harmonic function gradually took on the prominent role. As the

¹⁸ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 241.

¹⁹ Donington, *Baroque Music: Style and performance*, 125.

usage of the harmonic role became popular in the late 1600s, musicians usually performed an upper auxiliary note at the beginning of trills.²⁰

Early eighteenth-century trills normally had a constant speed, according to the treatises of Joachim Quantz (*Pièces de clavecin, Premier livre*, Paris, 1713) and François Couperin (*Versuch einer Anweisung die Flöte Traversiere zu Spielen*, Berlin, 1752) who were two contemporary musicians in Handel's period. However, they also asserted that the speed of trills is not necessarily equal; a trill could be slow or fast depending on the mood of the piece.²¹ Baroque period Italian singers were expert in performing trills freely based on their technique and the meaning of lyrics.

In the last third of the seventeenth century, the terms for ornamentation were spread worldwide in France.²² Performance practice treatises were published first in Italy in the sixteenth century; however, Italians no longer produced treatises in the seventeenth century.²³ Although the basic performance practice was derived from Italy, the specific terms were usually organized and announced by French musicians. Based on the Baroque performance practice references, 'prepared' and 'unprepared' trills frequently are used. In Handel's period, both trills were ubiquitous. Early keyboard or viol treatises explain the way to play 'prepared' or 'unprepared' trills. When the 'prepared' trill is performed, the appoggiatura-like note is longer than the 'unprepared' trill. Figure 2.1 shows the simple trill (i.e. unprepared trill) and trill with leaning (i.e. prepared trill). 'Prepared' trills start with a long appoggiatura. Jean-Henri D'Anglebert's collection *Pièces de Clavecin* included

²⁰ Donington, *Baroque Music: Style and performance*, 125.

²¹ Donington, *Baroque Music: Style and performance*, 129.

²² Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 34.

²³ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 29.

harpsichord pieces with “ornamental symbols and notational translations”²⁴ later modeled by J.S. Bach and Jean-Philippe Rameau.²⁵

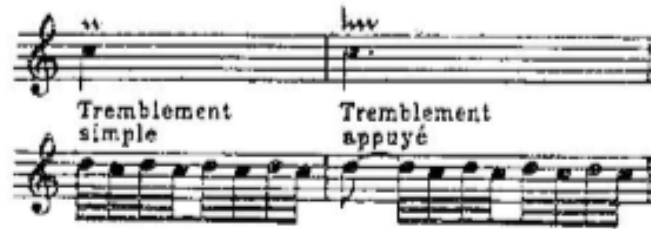


Figure 2.1 D’Anglebert, *Pièces de Clavecin*, Paris, 1689.²⁶

After D’Anglebert published his treatises, François Couperin released his treatise in 1713. This publication widely disseminated French Style and sophisticated musical terms with symbols in the early 1700s.²⁷ Figure 2.2 shows examples of Couperin’s treatise, and Donington inserts his interpretation underneath each excerpt: (a) *appuy* is the long appoggiatura, then the shake proper,²⁸ and (d) *tremblement lié* is an “anticipatory shake played in the time of the preceding note.”²⁹

²⁴ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 35.

²⁵ David Ledbetter and C. David Harris, “D’Anglebert, Jean Henry,” *Grove Music Online*, Jan 31, 2014.

²⁶ Donington, *Interpretation of Early Music* (New York: St. Martin’s Press, 1974), 242.

²⁷ David Ledbetter and C. David Harris, “D’Anglebert, Jean Henry,” *Grove Music Online*.

²⁸ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 266.

²⁹ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 267.



Figure 2.2 Couperin, *Pièces de clavecin*, Paris, 1713³⁰

The upper auxiliary note sets the harmonic structure on the beat and the movement toward the original pitch gives the effect of resolution. The auxiliary note feels like an appoggiatura when this upper note lengthens before the progression of the trill. This harmonic effect particularly is perfect to decorate cadences.³¹

One of the most customary ornamental skills is the usage of the cadential trill, and addition of an appoggiatura at cadences, especially in Italianate recitative.³² These are not only a “choice but a necessity.”³³ By emphasizing principal cadences with trills, singers naturally expanded the phrase with their fine “shake.”³⁴ The trills would usually start from one step or a half-step above the main note, especially at cadences.³⁵ Figure 2.3 displays

The three ways to end cadences with a trill, starting on the upper auxiliary note. The first cadence contains the simple trill, and the second cadence illustrates the prepared trill. The last ‘double cadence’ indicates the trill with turned ending.

³⁰ Donington, *Interpretation of Early Music*, 135: Appuy (lean), lié (slur)

³¹ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 295.

³² Donington, *Baroque Music: Style and performance*, 91.

³³ Donington, *Baroque Music: Style and performance*, 91.

³⁴ John Potter, “Singing” from Anthony Burton ed., *A Performer’s Guide to Music of the Baroque Period* (London: The Associated Board of the Royal Schools of Music, 2002).

Pier Francesco Tosi uses the word ‘Shake’ instead of ‘Trill’ in his book, *Observation on the Florid Song*.

³⁵ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 295.



Figure 2.3 Rameau, *Pièces de clavecin*, Paris, 1724, ornaments, unprepared trill, prepared trill and trill with turned ending (double cadence)³⁶

Trills have two ending styles: 1) the turned-ending called *Nachschlag*: played with the same speed as the trill; 2) anticipation-ending: the speed of the trill changes by lengthening the note value before the anticipation.³⁷ Figure 2.4 illustrates excerpts from the journal of double reed instruments. Most Baroque vocal ornaments are influenced by instrumental ornaments, and this is a guide for utilizing two different ending styles. The first half of Figure 2.4 demonstrates the way to perform a trill with *Nachschlag*. The following measures of Figure 2.4 inform the trill with anticipation.



Figure 2.4 Trill with *Nachschlag* and anticipation.³⁸

³⁶ Donington, *Interpretation of Early Music*, 136.

³⁷ Roseman, "Baroque Ornamentation."

³⁸ Roseman, "Baroque Ornamentation."

Pier Francesco Tosi was a contemporary voice teacher and singer in Handel's period. He wrote that singers could perform improvised trills in various ways, but trills should be performed clearly.³⁹ Tosi explained that the cadential trill was a necessity in the Baroque era.⁴⁰ The speed of the shakes could be altered by slowing down or speeding up the tempo by singers.⁴¹ Nos. 1 and 2 of Figure 2.5 illustrate "Shake Major" and "Shake Minor;" when the interval distances between two neighboring tones have one step and a half-step.⁴² Nos. 4 and 9 are called "Flow Shake" and "Trillo-Mordente."⁴³ These two trills show different velocities.



Figure 2.5 P.F. Tosi. *Observation on the Florid Song*, translated by Galliard. Types of trill, P1.iv.⁴⁴

³⁹ Donington, *Interpretation of Early Music*, 129.

⁴⁰ Pier Francesco Tosi, *Observations on the Florid Song*, Trans. Mr. Galliard, (London: J. Wilcox, 1743), 48.

⁴¹ John Potter, *A Performer's Guide to Music of the Baroque Period*, 100.

⁴² P.F. Tosi, *Observations on the Florid Song*, 43-44.

⁴³ P.F. Tosi, *Observations on the Florid Song*, 45.

⁴⁴ John Potter, *A Performer's Guide to Music of the Baroque Period*, 100.

2.2 Appoggiatura

Appoggiaturas occur on the strong beat and create a dissonance. They resolve to a principal note, and the dynamic naturally has a diminution on the resolution. The term “appoggiatura” derives from Italian term ‘*appoggiare*’: ‘to lean.’ It is an auxiliary note and stresses texts. The appoggiatura note may be placed either from below or above depending on the location of a preceding note. For example, when the preceding note is higher than the following note, the appoggiatura starts above a principal note: the upper appoggiatura is customary.⁴⁵ Figure 2.6 illustrates the desirable usage of the lower and upper appoggiaturas depending on the preceding notes. The first eighth note in the soprano starts on B4, which is lower than the following note, C#5. Therefore, the lower appoggiatura originates one step below the quarter note. The next following melody is the perfect example for use of the upper appoggiatura because the following pitch is half-step below. Bach denotes the method of performance for those appoggiaturas in the second staff.



Figure 2.6 J.S. Bach, Prelude xviii from Book II of the *Forty-Eight*⁴⁶

⁴⁵ Roseman, “Baroque Ornamentation.”

⁴⁶ Donington, *Baroque Music: Style and performance*, 113.

The upper appoggiatura is also called a descending appoggiatura; and the lower appoggiatura is an ascending appoggiatura (see Figure 2.7).



Figure 2.7 Ascending and descending appoggiaturas.⁴⁷

Sometimes musicians extend the length of the appoggiatura because of the effect.⁴⁸ The short appoggiatura usually decorates intervals; this quick decoration should be played clearly, especially when it precedes a triplet. If an appoggiatura is too short, it loses its effect. The duration of the appoggiatura can be decided by performers, with consideration based on the expressiveness and intensification of the nuances of the texts. The long or moderate length appoggiatura plays a harmonically proper role on cadential trills, caesuras, and before half cadences, final tones, and fermatas.

Figure 2.6 is from J.S. Bach's *Clavier-Büchlein* (1720) and the length of the long appoggiatura is as same as in Charles Dieupart's excerpt (see Figure 2.8). Dieupart spent most his career in London, and was influenced by Italian composers, such as Giovanni Bononcini and Domenico Scarlatti.⁴⁹

⁴⁷ Valery Lloyd-Watts and Carole L. Bigler, *Ornamentation: A Question & Answer Manual*, (California: Alfred Publishing Co., Inc., 1995), 27.

⁴⁸ Carl Philipp Emanuel Bach, *Essay on the True Art of Playing Keyboard Instruments*, translated and edited by William J. Mitchell, (New York: W. W. Norton & Company, 1949), 94.

⁴⁹ David Fuller, "Dieupart, Charles," *Grove Music Online*, Oxford Music Online, Published on January 20, 2001, Accessed on July 10th, 2019.



Figure 2.8 Dieupart, *Suites de Clavecin*, Paris, c. 1720.⁵⁰

Joachim Quantz (see Figure 2.9) illustrates examples of the long appoggiaturas. If the appoggiatura (*Vorschlag*) elaborates undotted notes, the appoggiatura and principal note have an equal note value (as shown in Figs 11 and 12). An appoggiatura uses half the length of the principal note unless the main note is dotted; in which case the appoggiatura uses more than half of the length of the dotted note (as shown in small Figs. 13-16).⁵¹



Figure 2.9 Long appoggiaturas, Joachim Quantz, *Essay*, Berlin, 1752.⁵²

⁵⁰ Donington, *Interpretation of Early Music*, 202.

⁵¹ Donington, *Baroque Music: Style and performance*, 112.

⁵² Donington, *Baroque Music: Style and performance*, 112.

Although the long appoggiaturas have regular rules for their note values in performance, the short appoggiaturas have a variety of lengths. The short appoggiatura and passing appoggiatura are usually utilized between the descending stepwise or descending third leaping motion. Figure 2.10 shows passing appoggiaturas, which were employed between a major and minor third. This short appoggiatura can be utilized in the ascending scale as well. This ornamentation is appropriate to activate fast tempo music. It should be avoided in the slow tempo or sad scene because the effect of this ornamental element into enhance and enliven the mood.



Figure 2.10 Passing appoggiatura, Joachim Quantz, 1752.⁵³

Johann Friedrich Agricola (1720-1774) was a friend of Handel, and his music combined Italian, German and French musical styles. According to his treatise, *Introduction to the Art of Singing*, the short appoggiatura is usually placed before triplets. To clarify the triplets' rhythm, the short appoggiatura acts quickly and clearly. Figure 2.11 demonstrates the correct performance for short appoggiaturas. When the appoggiatura comes before a triplet, the *Vorschalg*⁵⁴ should be shorter than the triplet should be.

⁵³ Donington, *Baroque Music: Style and performance*, 119.

⁵⁴ Appoggiatura.



Figure 2.11 Short appoggiaturas for triplets.⁵⁵

Handel left a few long appoggiaturas, especially for cadential trills, but rarely notated a brief *Vorschlag*.⁵⁶ Figure 2.12 is the execution of the short appoggiaturas in Handel's pieces. The appoggiatura-like auxiliary notes fill the major and minor thirds in example a. Even though this ornamentation makes the parallel fifths, it is rarely thinkable.⁵⁷ Example b of Figure 2.12 uses a sixteenth note for the appoggiatura. This short ornamentation is played differently compared to the following rhythm (Lombard rhythm)⁵⁸ in the second, third, and sixth measures of example b.

⁵⁵ Johann Friedrich Agricola, *Introduction to the Art of Singing*, trans. and edited by Julianne C. Baird, (Australia: Cambridge University Press, 1995), 109.

⁵⁶ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 172.

⁵⁷ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 172.

⁵⁸ 



Figure 2.12 Handel's one-note graces.⁵⁹

The double appoggiatura consists of two disjunct notes. As indicated by a circle in Figure 2.13, the ornament enhances the strength of the melodic impetus by repeating the specific tones.⁶⁰ The little G is a short appoggiatura which decorates the following F in the first circle. This order of the pitches occurs in the next measure, E-G-F. The little E-G is a double appoggiatura, and this ornamentation is played more smoothly than the main note.⁶¹



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Figure 2.13 double appoggiatura.⁶²

⁵⁹ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 172.

⁶⁰ Salzer, "The Significance of The Ornaments in Carl Philipp Emanuel Bach's Keyboard Works," 28.

⁶¹ Donington, *Interpretation of Early Music*, 216.

⁶² Salzer, "The Significance of The Ornaments in Carl Philipp Emanuel Bach's Keyboard Works," 29. (Music excerpt: Carl Philipp Emanuel Bach, *Die Sechs Sammlungen von Sonaten, Freien Phantasien und Rondos für Kenner und Liebhaber*, Urtext: Klassischer Musikwerke, Leipzig: Breitkopf & Härtel, 1953).

2.3 Slide

The Baroque period slide (two-note grace) is a short ornamentation and customarily emerged as one of the embellishments. Two adjacent accessory notes of the main note precede the principal note and these notes move smoothly toward the main note. This embellishment occurs on the beat and leans into the main note. Figure 2.14 demonstrates the on-beat slide.



Figure 2.14 Jean Henri D'Anglebert, *Pièces de clavecin*, Paris, 1689.⁶³

The structure of the short version slide includes two-note graces. The slide sometimes incorporates more than two additional notes. When a slide consists of three or more improvised notes as a small scale, it is called in Italian, *Tirata*, in French, *Coulade*, and in German, *Pfeil*.⁶⁴ Most Baroque musicians used the slide on the beat; however, J. G. Walther placed the slide before the beat. (See Figure 2.15).⁶⁵ When the preceded slide attaches the following main note with a slur, its shape seems to be the same as *Vorschlag*. Walther's first slide in Figure 2.15 indicates the *Appoggiatura* characteristic. Although

⁶³ Donington, *Baroque Music: Style and performance*, 122.

⁶⁴ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 204.

⁶⁵ Donington, *Baroque Music: Style and performance*, 123.

both accented slide and pre-beat slide existed in the Baroque period, the on-beat slide was customary in Baroque period performances.⁶⁶

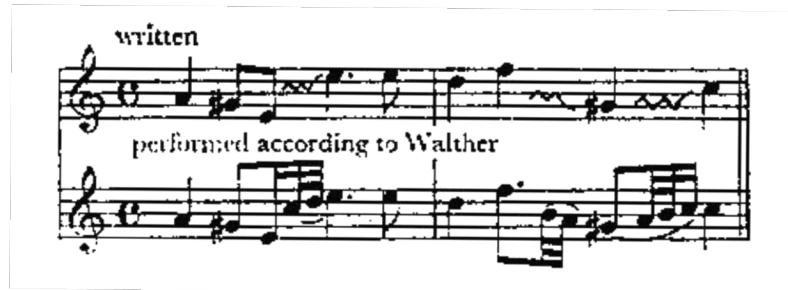


Figure 2.15 J. G. Walther, 'Praecepta,' 1708, slides anticipating the beat⁶⁷

The slide's role is a melodic decoration rather than harmonic function, and this ornamentation is performed in various ways (see Figure 2.16).



Figure 2.16 Slides in various rhythms.⁶⁸

⁶⁶ Donington, *Interpretation of Early Music*, 219.

⁶⁷ Donington, *Interpretation of Early Music*, 122.

⁶⁸ Donington, *Baroque Music: Style and performance*, 123.

Neumann indicates three standard types of the slide, and Figure 2.17 illustrates three common models for slides. Specifically, French Baroque-period vocalists used each type of slide appropriately by focusing on the delivery and enunciation of lyrics: anapestic enhances the effect of a crescendo progression; the Lombard type is preferable for a stress on the beat; and dactylic is employed on a weak beat.⁶⁹



Figure 2.17 Standard Slides.⁷⁰

French style usually used either anapestic or Lombard type as a standard characteristic for slides; however Italian, unlike French, frequently used anapestic or dactylic types.⁷¹ Gottlieb (Theophil) Muffat had a pre-beat meaning on Handel's slide. (Figure 2.18).⁷²



Figure 2.18 Handel, Clavier Suite No.2, transcribed by Theophil Muffat in 1736.⁷³

⁶⁹ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 204.

⁷⁰ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 204.

⁷¹ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 237.

⁷² Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 231.

⁷³ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 172.

2.4 Mordent

The Renaissance mordent was indicated as a three-note pattern in German organ tablatures of the fifteenth century.⁷⁴ In the sixteenth century, the Spanish keyboard master Santa María wrote of the mordent, which he termed the *quiebro*.⁷⁵ Figure 2.19 displays a simple mordent in the 16th century.



Figure 2.19 “A simple mordent, possibly to be positioned prior to the beat. Santa María (1565).”⁷⁶

The earliest mordent was the oscillation of a main note and an upper or lower neighbor note.⁷⁷ A three-note pattern mordent was rarely distinguished from the short three-note trill.⁷⁸ Now, however the alternation of a main note and the upper neighbor tone (inverted mordent) has been classified as a free ornamentation.⁷⁹ Finally, recent treatises, music dictionaries and encyclopedias define the main structure of the mordent as “a three-note or multiple-note oscillation between a main note and its lower neighbor.”⁸⁰

The Italian term *mordent* means “biting,” and this ornament usually happens on the strong beat; however, it can sometimes precede the beat.⁸¹ According to the research of

⁷⁴ Roland John Jackson, *Performance Practice: A Dictionary-Guide for Musicians*, (New York: Taylor & Francis Group, 2005), 251.

⁷⁵ Roland John Jackson, *Performance Practice: A Dictionary-Guide for Musicians*, 251.

⁷⁶ Roland John Jackson, *Performance Practice: A Dictionary-Guide for Musicians*, 251.

⁷⁷ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 415 & Donington, *Baroque Music: Style and Performance*, 139.

⁷⁸ Roland John Jackson, *Performance Practice: A Dictionary-Guide for Musicians*, 251.

⁷⁹ Donington, *Baroque Music: Style and performance*, 139.

⁸⁰ Roland John Jackson, *Performance Practice: A Dictionary-Guide for Musicians*, 250.

⁸¹ Roland John Jackson, *Performance Practice: A Dictionary-Guide for Musicians*, 250.

Roland Jackson, the late 17th century ornamental tables were widely distributed by French harpsichordists, and one of them, Jean-Henry d'Anglebert, introduced the simple three-note mordent with a symbol assigned (See Figure 2.20).⁸² A symbol after a note designates the short or extended mordent (first and second measures), and a symbol before and after a note indicates that a lower-note appoggiatura precedes the mordent on the beat.



Figure 2.20 D'Anglebert (1689).⁸³

In the 17th century, French organist Guillaume-Gabriel Nivers designated a specific form of mordent, which he called *agrément*;⁸⁴ it is exactly as same as the third measure of D'Anglebert (Figure 2.20).⁸⁵

⁸² Roland John Jackson, *Performance Practice: A Dictionary-Guide for Musicians*, 251.

⁸³ Roland John Jackson, *Performance Practice: A Dictionary-Guide for Musicians*, 251.

⁸⁴ A succession of a lower-note appoggiatura, note above (same as the main note), note below, and note above.

⁸⁵ Roland John Jackson, *Performance Practice: A Dictionary-Guide for Musicians*, 251.

The progression of the mordent enhances the harmonic coloration and intensifies the melody. Figure 2.21 demonstrates simple (a), double (b), and multiple (or continued) mordents (c).

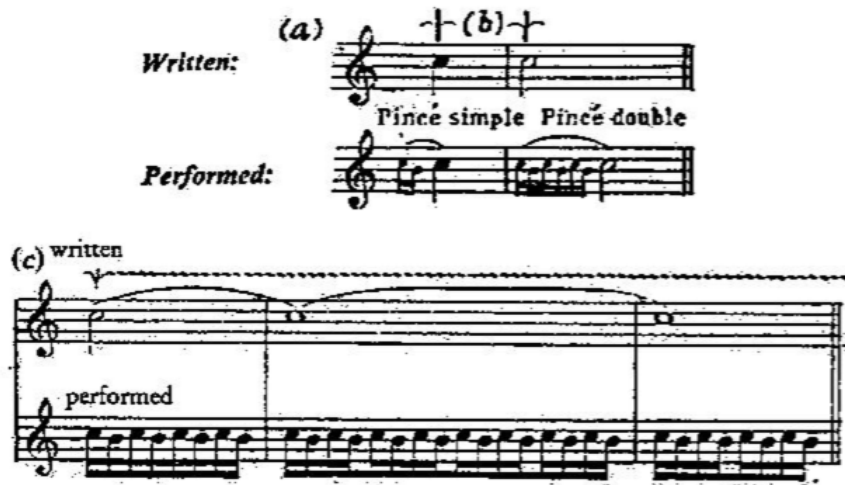


Figure 2.21 François Couperin's *Pièces de clavecin*, Paris, 1713.⁸⁶

⁸⁶ Donington, *Baroque Music: Style and performance*, 141.

2.5 Turn

Donington categorized slide, mordent, and turn as specific ornaments. Baroque musicians applied those ornaments freely by adding additional auxiliary notes based on the meaning of lyrics and nuances. The turn was performed by starting with the upper note of the main note, the main note, the lower adjacent note, and finishing on the main note. (Figure 2. 21, a) Additionally, there was an inverted version of the turn, which begins on the lower auxiliary note and ends with the main note. (Figure 2. 22, b)



Figure 2. 22 F.W. Marpurg, *Principes*, Berlin, 1756.⁸⁷

Neumann discovered multiple versions of turns in Baroque period evidence. The beginning note is variable, but all versions end with the principal note. In Figure 2.23, the line indicates the location of the main note.

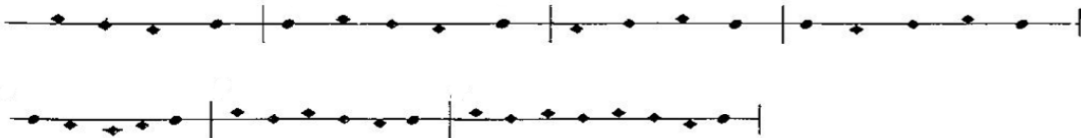


Figure 2. 23 multiple designs of the Turn.⁸⁸

⁸⁷ Donington, *Interpretation of Early Music*, 274.

⁸⁸ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 465.

A variety of rhythmic values can be employed to perform the Baroque turn. The beginning note normally moves quickly, and the speed of the progression gradually slows toward the end of the turn.



Figure 2. 24 different time values of the turn.⁸⁹

When the turn is assigned between two notes, the auxiliary notes have various rhythmic values depending on the musician’s discretion. Figure 2.25 indicates diverse ways to perform the turn between two quarters or dotted quarter and eighth notes.

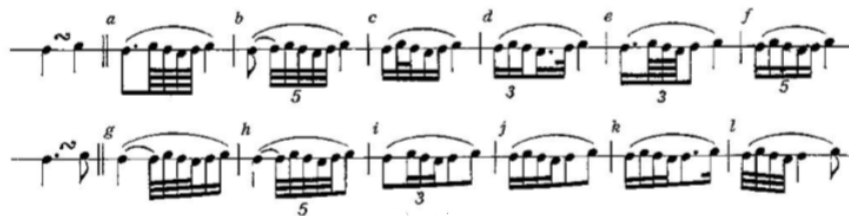


Figure 2. 25 many possibilities for either a binary note (a-f) or a dotted one (g-l).⁹⁰

⁸⁹ Valery Lloyd-Watts and Carole L. Bigler, *Ornamentation: A Question & Answer Manual*, 36.

⁹⁰ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 466.

2.6 Free Ornamentation

Free ornamentation encompasses one grace note, two or more grace notes, or enriching cadenzas. Neumann and Donington determined that Handel's preferable style of free ornamentation was remarkably moderate.⁹¹ According to Handel's manuscripts and contemporary scholars' treatises, Handel used basic elements to simply decorate the melodies in his operatic arias, oratorios, and cantatas, with the exception of the cadences. Cadences were frequently flourished by musicians' improvisation. William Babell, who was an accompanist for Handel's *Rinaldo*, transcribed Handel's "Lascia ch'io pianga" for the keyboard. Babell's transcription, the ornamentation of the melody has a noticeable restriction with small graces.⁹² Charles Burney, who wrote *Musical Performances in Westminster-Abbey and the Pantheon*, illustrates Handel's rehearsal anecdotes related to the composer's attitude to singers' incorrect improvisation. Handel constrained singers' execution of improper variations. For example, he scolded Giovanni Carestini, who was a soprano castrato and sang in Handel's *Alcina* and *Ariodante*. During the *Alcina* rehearsal, Handel said to Carestini:

"You toc! Don't I know better as your seluf, vaat is pest for you so sing? If you vill not sing all de song vaat I give you, I vill not pay you ein stiver."⁹³

Jefferey Gall categorized Baroque embellishments into two types: graces (*accenti*), and free ornamentations (*passi* or *passaggi*).⁹⁴ Gall states that free ornamentation encom-

⁹¹ Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 555.

⁹² Neumann, *Ornamentation in Baroque and Post-Baroque Music*, 555.

⁹³ Charles Burney, *Musical Performances in Westminster-Abbey and the Pantheon in commemoration of Händel*, (London: Broude Brogher, 1785), 24.

⁹⁴ Jefferey Gall, "Prosodic Structure and Free Ornamentation in Handel's Italian Da Capo Arias," *Basler Jahrbuch Für Historische Musikpraxis : Eine Veröffentlichung Der Schola Cantorum Basiliensis an Der Musik-Akademie Der Stadt Basel* (2002): 94.

passes the addition of invented or composed melodic components. Étienne Loulié gave a definition of the term, *passages* in his *Éléments ou Principes de Musique mis dans un Nouvel Ordre* (1696): inserting auxiliary notes between two notes.⁹⁵ Figure 2.26 indicates examples of passages. The two notes have a half-step interval, but this *passage* embellishment can be applied to the leaps as well.



Figure 2.26 Passages.⁹⁶

Measure 8 of Figure 2.27 demonstrates the usage of *passage*. The progression of auxiliary notes in the measure 8 of the upper line is a good example as a free embellishment.

Larghetto e piano

Figure 2.27 Comfort ye, measures 1 – 8.⁹⁷

⁹⁵ Étienne Loulié, *Éléments ou Principes de Musique mis dans un Nouvel Ordre*, (Netherland: Chez Estienne Roger, 1698), 88.

⁹⁶ Étienne Loulié, *Éléments ou Principes de Musique mis dans un Nouvel Ordre*, 75.

⁹⁷ Dennis Shrock, *Handel's Messiah: A Performance Practice Handbook*, (Chicago: GIA Publications,

In addition, this passagework can frequently be found as ornamental material in the cadence of Baroque music. Cadenzas are the execution of expansive enchanting passagework at the cadences, and Baroque musicians inherently demonstrated this ornamentation.⁹⁸ Baroque period audiences expected flourished endings and judged singers' virtuosic performance of cadenzas.

Tosi's *Opinioni de' Cantori Antichi, e Moderni* was the first main source to include Italian Baroque performance practice in singing. As Tosi described the manner of performing da capo arias, the quantity of vocal embellishments gradually increased in order of the three sections.⁹⁹ The additional embellishments of the sections included simple ornaments or singer's inventions. The singer's invented embellishment is needed to decorate the melody and cadence. Tosi states that Baroque artists especially decorated three cadences: the last ending of A, B, and repeated A parts.¹⁰⁰ Variations of cadences are customary in the Baroque period. Figure 2. 28 illustrates the manner in which Baroque contemporary musicians might elaborate their cadences.

INC., 2013), 28.

⁹⁸ Dennis Shrock, *Handel's Messiah: A Performance Practice Handbook*, 23.

⁹⁹ P.F. Tosi, *Observations on the Florid Song*, 94.

¹⁰⁰ P.F. Tosi, *Observations on the Florid Song*, 48.



Figure 2. 28 Cadential ornaments from P.F. Tosi.¹⁰¹

Tosi insisted that simple ornaments elaborate da capo arias (airs) in the Baroque period, but a deficiency of ornaments is as undesirable as an abundance of ornaments.¹⁰² Although specific examples of Handel’s ornaments are rare, Ellen T. Harris’ 2001 edition of Handel continuo cantatas for alto,¹⁰³ Dean’s composite volume *Ottone*, and several examples of ornamented movements written by Handel’s contemporaries have survived,¹⁰⁴ helping to interpret the composer’s intentions.

Jeffrey Gall researched the relationship between prosodic structure and free ornamentation in Handel’s da capo arias. Gall analyzed “Affanni del pensier” of Dean’s composite volume, and he investigated the correlation between free ornamentation and text setting. Through the usage of extended notes and melismas as ornamentation, the author recognized that Handel used descending scales, ascending intervals, lengthening, or

¹⁰¹ John Potter, *A Performer’s Guide to Music of the Baroque Period*, 101.

¹⁰² P.F. Tosi, *Observations on the Florid Song*, 161.

¹⁰³ Gall, “Prosodic Structure and Free Ornamentation in Handel’s Italian Da Capo Arias,” 96.

¹⁰⁴ David Lasocki and Eva Legêne, “Learning to Ornament Handel’s Sonatas Through the Composer’s Ears,” Part III: Conclusions, *The American Recorder* (November 1989): 138.

situating the accent in rhythmic positions to emphasize the accented syllables.¹⁰⁵ Handel stressed an important word (for example, *pace* and *turbate* from “Affanni del pensier”) by using a variety of effects, such as switching to the dotted rhythm, descending leaps, or lengthy melismas.¹⁰⁶ Therefore, when singers consider the placement of free ornamentation, they should know the key word and the strong accent of syllables. In order to create an appropriate melisma or auxiliary note on the stressed syllable and word, singers also should deeply study the character.

¹⁰⁵ Gall, “Prosodic Structure and Free Ornamentation in Handel’s Italian Da Capo Arias,” 103.

¹⁰⁶ Gall, “Prosodic Structure and Free Ornamentation in Handel’s Italian Da Capo Arias,” 103.

CHAPTER 3. ANALYSIS OF THREE ORNAMENTED ARIAS

In light of renewed interest in the performance of Baroque music, an understanding of ornaments has become an important topic of scholarly research. In the Baroque era, most opera arias, as well as those in oratorios and cantatas, consist of da capo form; many instrumental pieces used da capo form as well. In the interest of expressiveness, the audience should expect an ornamented form of the melody within the da capo repeat. Many current performers strive to elaborate da capo parts with fabulous techniques as a way of displaying their technical skills and entertaining their audiences. Some performers are skillful at improvisation and devise their own long and glamorous variations. These elaborate embellishments frequently distort the melody and harmony. As a result of the mass publication of recordings, and the frequent public performances of Handel's opera seria and individual arias, musicians may focus on the characteristics of concerts and the tastes of audiences when they invent the style of embellishments.

Handel's opera arias have been performed many times around the world with varied versions of the ornamentations. Winton Dean and John Merrill Knapp complained in the 1987 edition of *Handel's Operas 1704-1726* that too many performances were being ruined by the inept and pretentious ornamentation of the da capos.¹⁰⁷ To understand the style of authentic vocal ornamentations in Handel's operatic arias, I will examine Teofane's arias from *Ottone* (HWV 15, 1723), as they are presented in Dean's *G.F. Handel: Three Ornamented Arias*. This composite volume was in the possession of Domenico Dragonetti, and Vincent Novello acquired it.¹⁰⁸ John Christopher Smith copied it by hand between

¹⁰⁷ David Kimbell, *Handel on the Stage* (Cambridge: Cambridge University Press, 2016), 189.

¹⁰⁸ Winton Dean, *G.F. Handel: Three Ornamented Arias* (London: Oxford University Press, 1976), Preface.

1722 and 1726,¹⁰⁹ and the voice part was transposed down a fourth or a fifth for alto.¹¹⁰ In 1947, this reference (Bodleian MS Don.c.69) was purchased by the T.W. Bourne library of Blakeney in Norfolk, England.¹¹¹ According to Dean's preface, the ornamented scores were likely created either for an unprepared English singer¹¹² at the 1727 revival in London or for a private concert.¹¹³ Dean describes the situation, in which Francesca Cuzzoni became ill and was replaced by an unpracticed English contralto for this production.¹¹⁴ Dean edited Handel's incomplete rhythms and note values in the composite volume. He also hypothesized that the scores of Smith's copy probably existed for the preparation of a concert and were created from Handel's memory based on the original productions.¹¹⁵ For example, the triplets and cadential trills are the editor's interpretation. In the last measure of Smith's copy, the rhythm of 'se' has a wrong note value. Dean rearranged the incorrect rhythm and fit the note value correctly.

Figure 3.1 shows the original score of Smith's copy, and the square of the circle on the score indicates the incorrect rhythmic notation. Figure 3.2 is Dean's interpretation, where he corrected the rhythmic divisions of the measure 28 of Figure 3.1. The square of Figure 3.2 indicates Dean's correction for the incorrect rhythmic ornament melody on the specific syllables.

¹⁰⁹ George Frideric Handel, *Ottone: Opera in Tre Atti*, HWV 15, Fiona J. McLauchlan edited, Works. 1955; Ser. 2, Bd. 12. 2. (Kassel; New York: Bärenreiter, 2008), 355.

¹¹⁰ Winton Dean, *G.F. Handel: Three Ornamented Arias*, Preface.

¹¹¹ Winton Dean, *G.F. Handel: Three Ornamented Arias*, Preface.

¹¹² Winton Dean, *G.F. Handel: Three Ornamented Arias*, Preface.

¹¹³ George Frideric Handel, *Ottone: Opera in Tre Atti*, HWV 15, 398.

¹¹⁴ Winton Dean, *Three Ornamented Arias*, Preface.

¹¹⁵ Winton Dean and John Merrill Knapp, *Handel's Operas: 1704 - 1726* (Oxford; New York: Clarendon Press, 1987), 290.



Figure 3.1 Chapter 16's Example 14, Smith copy of 'Alla fama' in *Ottone* with vocal ornaments added by Handel, 1727.¹¹⁶



Figure 3.2 Dean's composite volume, *Three Ornamented Arias*.¹¹⁷

¹¹⁶ Winton Dean and John Merrill Knapp, *Handel's Operas 1704-1726*, 298.

¹¹⁷ Dean, *G.F. Handel: Three Ornamented Arias*, 11.

3.1. *Teofane*'s Three Arias

Dean's composite volume includes three da capo arias: "Affanni del pensier," "Alla fama," and "Benchè mi sia crudele." The volume sets three arias in order.

Table 3.1 Affanni del pensier

SONG TITLE		AFFANNI DEL PENSIER
TRANSPOSED KEY		C minor
ORIGINAL KEY		F minor
LYRICIST		Nicola Francesco Haym
LARGER WORK		<i>Ottone</i>
TEMPO		<i>Larghetto</i>
MOOD		Torment, confusion
COMPOSITION DATE		1723
LYRICS	ITALIAN	ENGLISH
A	Affanni del pensier, un sol momento datemi pace almen, e poi tornate.	Torments of my mind, for at least one moment, give me some peace, and then you can return.
B	Ah! che nel mesto sen io già vi sento che ostinati la pace a me turbate.	Ah! yet in my grieving heart I still feel you obstinately disturbing my peace.

*Translated by Anthony Hicks*¹¹⁸

¹¹⁸ George Frideric Handel, *Ottone*, with Lauren Snouffer and Il pomo d'oro, conducted by George Petrou, recorded June 22 – July 2, 2016, published by Decca Music Limited in 2017. Libretto Translations by Anthony Hicks from The Handel Institute., booklet 33.

Table 3.2 Alla fama

SONG TITLE		ALLA FAMA
TRANPOSED KEY		Bb Major
ORIGINAL KEY		F Major
LYRICIST		Nicola Francesco Haym
LARGER WORK		<i>Ottone</i>
TEMPO		<i>Allegro ma non troppo</i>
MOOD		Anger, misunderstanding
COMPOSITION DATE		1723
LYRICS	ITALIAN	ENGLISH
A	Alla fama, dimmi il vero, troppa fé diede il pensiero, quando a te mi finse bella.	Tell me the truth: your thoughts put too much faith in hearsay when it made me out to be beautiful.
B	Or mirandomi da presso, vai dicendo fra te stesso, non è tal ch'io deggia in petto, infedele a un altro oggetto, ricettar fiamma novella.	Now, looking at me closely, you are saying to yourself: she is not someone to make me harbour a new passion in my heart, unfaithful to another object.

Translated by Anthony Hicks¹¹⁹

¹¹⁹ George Frideric Handel, *Ottone*, with Lauren Snouffer and Il pomo d'oro, conducted by George Petrou, recorded June 22 – July 2, 2016, published by Decca Music Limited in 2017. Libretto Translations by Anthony Hicks from The Handel Institute., booklet 37.

Table 3.3 Benchè mi sia crudele

SONG TITLE		BENCHÈ MI SIA CRUDELE
TRANSPOSED KEY		A minor
ORIGINAL KEY		D minor
LYRICIST		Nicola Francesco Haym
LARGER WORK		<i>Ottone</i>
TEMPO		<i>Allegro ma non troppo</i>
MOOD		Faithfulness
COMPOSITION DATE		1723
LYRICS	ITALIAN	ENGLISH
A	Benché mi sia crudele, benché infedel mi sia, infida l'alma mia no, non sarà così.	Although he is cruel to me, although he is unfaithful to me, my spirit, no, will not be so unfaithful.
B	Senta le mie querele il nume dio d'amore, poi renda a questo core il ben che lo tradi.	May the god of love hear my complaints and bring back to my heart the loved one who betrayed it.

Translated by Anthony Hicks¹²⁰

All three arias have a da capo form; A, B, and da capo (repeated A) sections. Each aria has two stanzas; the first stanza is for A and da capo sections, the second stanza is for section B. The libretto of Handel's opera *Ottone* (1723) was adapted from Stefano

¹²⁰ George Frideric Handel, *Ottone*, with Lauren Snouffer and Il pomo d'oro, conducted by George Petrou, recorded June 22 – July 2, 2016, published by Decca Music Limited in 2017. Libretto Translations by Anthony Hicks from The Handel Institute., booklet 64.

Benedetto Pallavicino's *Teofane* (1719) by Nicola Francesco Haym.¹²¹ The tempo of the first aria is *Larghetto* (a fairly slow tempo), and the others are *Allegro ma non troppo* (not too fast). None of the arias has a tempo change in the B section. The slow tempo provides much opportunity for elaborating the original melody because there are some long value notes that can be divided with a rhythmic diminution. In the first aria of the composite volume, Handel's vocal ornaments occur in both the B and repeated A parts. Section B of the second aria exceptionally has no ornaments. In comparing the second and third pieces, both have the same tempo, but the quantity of ornaments is different. The third piece has more auxiliary notes and crowds the measures with embellishments compared to the second piece. Those additional notes give a sense of a much faster tempo and dramatize the scene. Handel may have intentionally varied the amount of embellishments in both pieces to create a contrast based on the mood and emotion.

¹²¹ George Frideric Handel, *Ottone*, with Lauren Snouffer and Il pomo d'oro, conducted by George Petrou, recorded June 22 – July 2, 2016, published by Decca Music Limited in 2017, booklet written by David Vickers, 7.

3.2. Five Characteristics of Handel's Vocal Ornamentations

According to Dean's composite volume, Handel's ornamented melody encompasses five characteristics. Handel applied a variety of divisions as his major means of elaborating the original melody. Gall, through his study of Dean's composite volume, found that Handel employed rhythmic variations with auxiliary notes in *Teofane's* arias. For example, Figure 3.3 is the beginning of her first aria, "Affanni del pensier."

The musical score for *Teofane's* "Affanni del pensier" (mm. 7-12) is presented in three systems. The first system (mm. 7-8) shows the vocal line with a treble clef and a basso continuo line with a bass clef. The key signature is two flats (B-flat and E-flat), and the time signature is 12/8. The lyrics are "Af - fan - ni del pen - sier, Un". The second system (mm. 9-10) continues the vocal line with lyrics "sol mo - men - to, Da - te - mi pa - ce al - men,". The third system (mm. 11-12) shows the vocal line with lyrics "da - te - mi pa - ce al - men, E poi tor - na - te." and includes a triplet of eighth notes in the vocal line. The basso continuo line is labeled "Violoncelli, Cembalo e Bassons senza Contrabassi" and includes a dynamic marking of *p* (piano) at the beginning of the first system.

Figure 3.3 *Teofane's* Affanni del pensier mm. 7-12¹²²

¹²² Gall, "Prosodic Structure and Free Ornamentation in Handel's Italian Da Capo Arias," 97.

As seen in the written embellishments of Figure 3.3, although Handel applied additional improvised notes for the ornamented melody, the main structure of the original melody and harmony is not contorted. The arrows in Figure 3.3 demonstrate that the improvised melody usually starts on the original pitch; thus, the ornamented melody maintains the authentic melodic and harmonic progression. The degree of applied improvisatory notes seems a lot in the beginning of this aria, even though the mood is mournful.¹²³ The selected aria “Lascia ch’io pianga” has a doleful atmosphere, similar to that of “Affanni del pensier.” Singers can elaborate the vocal line with various improvisations by applying rhythmic division. For example, Baird’s recording of “Lascia ch’io pianga”¹²⁴ also contains a comparable amount of vocal variation in the repeated A section, which will be shown in the following chapter 4.2.1 (Figure 4.1.3). Moreover, Handel’s da capo sections of the three *Teofane* arias always start with the improvised melody, which tends to inform the beginning of the repeating section.

¹²³ Gall, “Prosodic Structure and Free Ornamentation in Handel’s Italian Da Capo Arias,” 97.

¹²⁴ Julianne Baird, “Lascia ch’io Pianga.” Released 1994. Track 3 on *Handel Arias*, Newport Classic, Compact disc.

3.2.1 Changing the progression of the repeated rhythmic figuration

First of all, Handel changes the progression of the repeated rhythmic figuration via the usage of slide, appoggiatura, turn, or free ornamentations. These composed auxiliary notes should occur within the tempo. Figure 3.4 displays the variations for the repeated rhythmic value of the original melody. The top line of Figure 3.4 displays the composer's ornamented melody, which has various rhythmic transformations. In the original rhythmic progression, there are five repeated progression of a dotted eighth, sixteenth, and eighth notes in measures 21 and 22 of Figure 3.4. That repeated pattern has been transformed into three different variations in the ornamented melodic line. Three rectangles in measure 21 of Figure 3.4 display Handel's improvised rhythmic patterns for the da capo section. The triplets are the editor's interpretation.

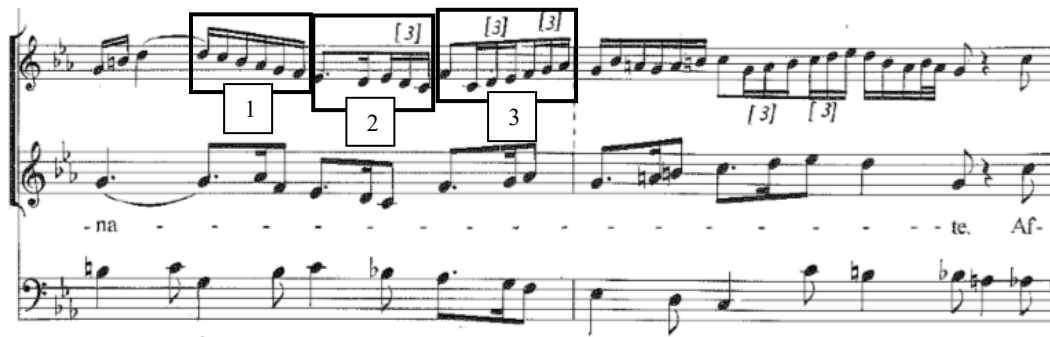


Figure 3.4 Measures 21 and 22 of "Affanni del pensier"¹²⁵

As shown in the top line of Figure 3.4, each rhythmic division of the melody is decorated. The additional notes remain in proximity of the original melodic range, not moving too far. In the selected recordings, this method was customarily used. For example,

¹²⁵ Dean, *G.F. Handel: Three Ornamented Arias*, 5.

Emma Kirkby's ornamented melody in "V'adoro pupille" shows the creative rhythmic patterns in the da capo section. The lower line of Figure 3.5 displays an excerpt of Kirkby's repeated A section.

The image shows a musical score for the aria "V'adoro pupille". It features two staves: "Melody" and "Kirkby". The "Melody" staff is in treble clef with a key signature of one flat (B-flat). It shows a sequence of notes with a trill ornament (tr) above the note in measure 17. The "Kirkby" staff is also in treble clef and shows a sequence of eighth-note patterns, with three groups of eighth-note patterns highlighted in red. The lyrics are: vil - le son gra - te son gra - te nel sen v'a-.

Figure 3.5 V'adoro pupille, Kirkby's ornaments, mm. 13-18¹²⁶

Measure 17 of Figure 3.5 includes consecutive progressions of eighth-note rhythms. Kirkby created different rhythmic patterns for measure 17 to elaborate the repeated rhythm. Three groups of eighth-note pattern are changed by three different kinds of rhythmic patterns.

¹²⁶ Emma Kirkby, "V'adoro pupille." Recorded in September 1995. Track 9 on *Handel Opera Arias and Overtures from the First Half of Handel's Operatic Career (1704-1726)*. Conducted by Roy Goodman, London: Hyperion Records Ltd, Compact disc.

3.2.2 Maintaining the principal notes

Second, auxiliary notes of the ornamented line start and end on the original notes so as to preserve the authentic melodic and harmonic structures. Handel improved on his original melodies in the ornamental lines of the da capo sections; however, the principal notes remain in his creative passage works, which avoids distorting the original melodic and harmonic frames. Figure 3.6 illustrates the seven measures preceding the final cadence of “Benchè mi sia crudele.” This excerpt shows the example of the composed vocal line starting and ending on the principal note. Four arrows mark the locations of the principal notes in the ornamented melody. From measure 70 through measure 74 below, the vocal part progresses with passage and cadential trill to elaborate the cadence. The triplets and cadential trill are the editor’s interpretation.¹²⁷



Figure 3.6 Measures 68-74 of “Benchè mi sia crudele”¹²⁸

This second characteristic occurs in the selected recordings. For instance, De Niese’s beginning of her repeated A section is improved through her creative vocal embellishments based on the principal notes. Measures 3, 6, and 9 of Figure 3.7 show

¹²⁷ Dean, *G.F. Handel: Three Ornamented Arias*, Preface.

¹²⁸ Dean, *G.F. Handel: Three Ornamented Arias*, 19.

that her improvisational notes begin on the same principal note as Handel used. Also, each ornamented melody ends on the original pitches in measures 3, 5, and 9 of Figure 3.7. If singers can apply this same characteristic in creating their own ornamental melody, they will retain the original melodic and harmonic structures.

Melody

De Niese

pian-ge - rò pian-ge - rò la-so-r-te mi - a si cru - de - le

Figure 3.7 Da capo section of De Niese’s “Piangerò la sorte mia,” mm. 1-9¹²⁹

¹²⁹ Danielle de Niese, “Piangerò la sorte mia.” Released May 12, 2008. Track 2 on *Handel, G.F.: Opera Arias* (Niese, Les Arts Florissants, Christie), Conducted by William Christie, Decca, Compact disc.

3.2.3 Diverse elaborations for the repetition of words

Third, the repeated words are transformed through diverse elaborations such as rhythmic divisions and changes in melodic progression. The same words may be originally presented with different melodic and rhythmic patterns, and the composer changes either or both of the original figurations or vice versa in the repetition. In this manner, Handel achieved a variety of improvements for the repeated words. Figure 3.8 is the example of Handel's style in which he instructs the singer to use different variations for the repeating word *Infida* (unreliable), even though it originally has different melodic materials. Measure 52 of Figure 3.8 has three groups of two sixteenth-note patterns on the word, *Infida*. The repeated word originally had different rhythmic structure in measure 55, but for the da capo repeats, Handel inserts the same rhythmic figuration as he had used in the previous measure 52. Although he employed the previous rhythmic pattern, Handel's improvised melodic progression affects a different mood for the repeated word.



Figure 3.8 Measures 52-55 of "Benche' mi sia crudele"¹³⁰

¹³⁰ Dean, G.F. *Handel: Three Ornamented Arias*, 16.

Among the selected arias, the B section of “Lascia ch’io pianga” has a repetition of the second line of the second stanza. Handel had already written slightly different figurations for the repetition of the line. However, Baird improvises and transforms the authentic melodic line in the B section. Figure 3.9 displays her creative embellishments for the repetition. This example shows her varied development for the repeating line. By adding additional notes in measures 5 through 12, Baird dramatically expresses Almirena’s doleful feeling and elicits pity from the listener.

The image shows two systems of musical notation. Each system consists of a 'Melody' staff and a 'Baird' staff. The lyrics are written below the 'Baird' staff. The first system covers measures 5-8, and the second system covers measures 9-12. The 'Baird' staff includes red notes and trills (tr) indicating embellishments. The lyrics are: 'De' mi - ei ma - r - ti - ri sol per - pie - tà' and 'De' - mi - ei mar - ti - ri sol per - pie - tà'.

Figure 3.9 Section B of Baird’s “Lascia ch’io pianga,” mm. 5-12¹³¹

¹³¹ Julianne Baird, “Lascia ch’io Pianga.” Released 1994. Track 3 on *Handel Arias*, Newport Classic, Compact disc.

3.2.4 Variations at the end of B and repeated A sections

Fourth, the ends of the phrases in the B and repeated A sections have a few characteristic elaborations. Every Air (da capo aria) has at least three cadences.¹³² The cadential trill was customary in the Baroque period, so composers usually omitted notate the symbol. Handel also did not notate all trills at the cadences for *Teofane's* arias; Dean adds the symbol at each cadence in parentheses. All three arias simply end in the B and repeated A sections without any longer cadenzas. Based on Tosi's treatise, cadences may be decorated with trills or divisions; however, trills should not be used if the airs are pathetic.¹³³

The image shows a musical score for Section B of "Affanni del pensier," mm. 41-43. It consists of two systems of music. The first system has three staves: a vocal line, a vocal line with lyrics "ce, a me tur - ba", and a basso continuo line. The vocal lines end with a trill, indicated by "[tr]". The second system has two staves: a vocal line with the lyric "- te" and a basso continuo line. The basso continuo line is marked with "[f con Cemb.]".

Figure 3.10 Section B of "Affanni del pensier," mm. 41-43¹³⁴

¹³² Tosi, *Observations on the Florid Songs*, 128.

¹³³ Tosi, *Observations on the Florid Songs*, 134.

¹³⁴ Dean, *G.F. Handel: Three Ornamented Arias*, 9.

Figure 3.10 is the end of the B section of *Teofane*'s first aria. Measure 42 has an editorial insertion of the cadential trill. This cadential trill regularly appears in most of the cadences of the three ornamented arias in Dean's composite volume. Therefore, we notice that the cadential trill is the element of choice for elaborating the cadence.

Figure 3.11 The end of the B section of De Niese's "Piangerò la sorte mia," mm. 52-59.¹³⁵

De Niese applied rhythmic divisions and trills in the end of the B section. Her improvisatory notes and trills describe Cleopatra's trembling and fear (Figure 3.11). All recordings selected include cadential trills on the cadences, and singers usually employ divisions on the cadences.

The abuse of vocal improvisation was rampant in the Baroque era.¹³⁶ Tosi states that trills clearly sung and of adequate length are most desirable for cadences of da capo arias.¹³⁷ Handel might leave the short and simple ending of *Teofane*'s three arias to the singer's discretion and creativity.

¹³⁵ Danielle de Niese, "Piangerò la sorte mia." Released May 12, 2008. Track 2 on *Handel, G.F.: Opera Arias* (Niese, *Les Arts Florissants*, Christie), Conducted by William Christie, Decca, Compact disc.

¹³⁶ Tosi, *Observations on the Florid Songs*, 134.

¹³⁷ Tosi, *Observations on the Florid Songs*, 134.

3.2.5 Embellishment on the fermata

Fifth, the fermata is the proper place to add embellishment. The fermata measure officially allows time to prolong the duration of the note value, thus singers have an opportunity to perform their improvisation. Among the selected arias, there is no occurrence of the fermata at the end of the words. *Teofane*'s third aria, "Benchè mi sia crudele" has one fermata on the word *ben* (loved). Handel decorates measure 112 of Figure 3.12 with a rhythmic division.

Figure 3.12 is the end of the B section of the third aria. Since measures 112 and 113 are close to the end of the B section, the vocal invention and cadential trill elaborate the cadence.



Figure 3.12 Measures 108-114 of "Benchè mi sia crudele"¹³⁸

In conclusion, all three arias include these five characteristics: 1) Changing the progression of the repeated rhythmic figuration, 2) Maintaining the principal notes, 3) Diverse elaborations for the repetition of words, 4) Variations at the end of A and B

¹³⁸ Dean, G.F. *Handel: Three Ornamented Arias*, 21.

sections, and 5) Embellishment on the fermata to elaborate the melodies, and the elaboration matches the mood and emotion of each song: torment, anger, and faithfulness.

CHAPTER 4. ANALYSIS OF RECORDING

This project traces the changing styles of vocal embellishments in Handel's operas from the twentieth century to the present, with a particular focus on the embellishment of selected arias available in audio recordings. I selected sample recordings of four individual arias performed during decades from the 1950s to the 2010s. Specifically, I will investigate recordings of Almirena's aria "Lascia ch'io pianga" from *Rinaldo* (HWV 7, 1711, 1731), which was Handel's first London opera, as well as Cleopatra's arias "V'adoro pupille" and "Piangerò la sorte mia" from *Giulio Cesare* (HWV 17, 1724), which was composed during Handel's first Royal Academy Period (1720-1728). These operas were successful in London during Handel's early music period (1705-1728). Additionally, I have also selected Morgana's aria "Tornami a vagheggiar" from *Alcina* (HWV 34, 1735) which premiered during the Covent Garden years (1734-1737). According to the preface of *Alcina* HHA (*Hallische Händel-Ausgabe*),¹³⁹ Morgana based on the 1735 London version at Covent Garden Theatre, sang "Tornami a vagheggiar."¹⁴⁰ Although some scholars argue that "Tornami a vagheggiar" was assigned as Alcina in the 1736 revival concert, it is hardly convincing.¹⁴¹ Nico Castel mentions that "This aria is at times given over to Alcina."¹⁴² These days, singers who play the role of Morgana normally sing this aria, but Joan Sutherland sang it while playing the role of Alcina in the full production (1959).

¹³⁹ Georg Friedrich Händel, *Alcina: Opera in Tre Atti, HWV 34: Works*. 1955; Ser. 2, Bd. 33. Edited by Siegfried Flesch. Kassel; New York: Bärenreiter, 2009.

¹⁴⁰ Georg Friedrich Händel, *Alcina: Opera in Tre Atti, HWV 34*, Printed for Thomas Wood, XXXIV.

¹⁴¹ David Vickers, "Handel Alcina (A Fascinating 50-year-old Snapshot of What was Considered 'Period' Style)," From Gramophone: The World's Best Classical Music Reviews, Published in May, 2010. <https://www.gramophone.co.uk/review/handel-alcina-1>.

¹⁴² Nico Castel, *Handel Opera Libretti vol. 1*, ed. Hemdi Kfir, NY: Leyerle Publications, 2005, 94.

In order to compare different styles of vocal embellishments, I chose recordings of virtuoso singers as well as conductors and singers recognized as Baroque specialists. The first full recordings of *Rinaldo*, *Giulio Cesare*, and *Alcina* were released in 1977¹⁴³, 1953¹⁴⁴, and 1959¹⁴⁵ respectively. In the 1977 recording, Ileana Cotrubas does not decorate the B and repeated A sections for Almirena's aria, "Lascia ch'io pianga." Sylvia Gähwiller played Cleopatra in the full production of *Giulio Cesare* in 1953. In her recording, she sings two selected arias of Cleopatra without vocal variations. The 1959 version of Morgana's aria, "Tornami a vagheggiar" sung by Joan Sutherland, who was Alcina, inserts two trills and additional notes for decoration in the end of the B section. Also, the end of the repeated A section contains a short length of improvisation with a cadential trill. A review by David Vicker states that "This radio recording made in Cologne by WDR in 1959 is the first complete recording,"¹⁴⁶ which is a historically valuable reference before the study of Handel opera performance practice advanced a decade later.¹⁴⁷

Among the earliest recordings of four arias, "Lascia ch'io pianga (1909),"¹⁴⁸ "Piangerò la sorte mia (1930),"¹⁴⁹ and "V'adoro pupille (1950)"¹⁵⁰ were recorded respect-

¹⁴³ George Frideric Handel, *Rinaldo*, Conducted by Jean-Claude Malgoire, New York: Sony Music Entertainment (Reissued in 2016), Recorded in Paris; Notre Dame de Liban in May 19-23, 1977, Netherland & Germany: CBS Masterworks, 3LP.

¹⁴⁴ Sylvia Gähwiller, George Frideric Handel, *Julius Caesar*, Conducted by Walter Goehr, Recorded on March 20 and 23, 1953, Concert Hall Limited Recordings. Licensed from Handel Society, New York: Concert Hall Limited Society Inc., 2Vynls.

¹⁴⁵ Joan Sutherland, *Alcina*, Recorded in 1959, Conducted by Ferdinand Leitner, Cappella Coloniensis Orchestra Germany: Deutsche Grammophon. Compact Disc.

¹⁴⁶ Vickers, "Handel Alcina."

¹⁴⁷ Vickers, "Handel Alcina."

¹⁴⁸ Ernestine Schumann-Heink (Contralto), *Prima Voce: Ernestine Schumann-Heink*, UK: The Orchard Music (on behalf of Nimbus Records); UMPG Publishing, Track 9, Recorded on September 18, 1909. LP.

¹⁴⁹ Andrée Vavon, *Giulio Cesare – Air de Cléopâtre*, Conducted by Elie Cohen, Orchestre du Théâtre national de l'opéra-comique, UK: Colombia, Recorded on July 5th, 1930. LP.

¹⁵⁰ Victoria de los Angeles, *Giulio Cesare*, Conducted by Sir Adrian Cedric Boult, Goldsbrough orchestra, UK: Abbey Road Studio, Recorded in December, 1950. <https://www.youtube.com/watch?v=wS0kbeqSNM0>.

tively earlier than the first full version recordings. However, “Tornami a vagheggiar” was released in the same year as the publication of the first full production. The early recordings listed include less or no ornaments in the B and repeated A sections than later releases. In keeping with nature of performances, a full production might be more flowery than a solo recital or solo album recording. For example, Sutherland’s singing of “Tornami a vagheggiar (1959)” is part of a full production which contains ornaments and auxiliary notes to decorate the end of the aria. Unlike Sutherland, the early recording singers, Ernestine Schumann-Heink (1909) and Victoria de los Ángeles (1950) recorded respectively “Lascia ch’io pianga” and “V’adoro pupille” without any ornaments.

European musicians such as Edward Dannreuther and Arnold Dolmetsch investigated and studied Baroque performance practice in the transition between the nineteenth and twentieth century. However, an acceleration of scholarship for Baroque performance practice occurred after the late 1970s, causing the rapid spread of historically appropriate styles. Musicians began applying Baroque style ornaments seriously to correctly perform Baroque-period music in an authentic way.¹⁵¹

Baroque scholars studied the historically informed Baroque performance practice based on the scholarly research of old instruments and their manuscripts in 1979.¹⁵² Through this bustling study of Baroque performance practice, singers who recorded after the first half of the 1980s usually employed the authentic style of Baroque performance practices. Based on the scholarly research of Baroque performance practice, musicians have included very similar amounts and degrees of additional notes and ornaments in each

¹⁵¹ George J. Buelow, “A Study in Baroque Performing Practice,” *The Musical Times*, vol. 120, no. 1638 (Aug, 1979): 638.

¹⁵² Buelow, “A Study in Baroque Performing Practice”: 638.

section of da capo arias. P.F. Tosi, who lived in the same period as Handel, informed the degree of decorating the *Air* (da capo aria) in his book, *Observation on the Florid Song*: to be simple in the first section, pure and graceful notes can be added, and “in repeating the air, he that does not vary it for the better, is no great Master.”¹⁵³ In addition, he mentioned that the repeating A section allows the addition of variations based on the singer’s skill and the song’s nuance, but the abuse of decorations is unacceptable.¹⁵⁴ As a result, the da capo aria includes a number of auxiliary notes and ornaments which gradually increases in each section. Singers performed as written in the first A section or with execution of standard ornaments; the B section contains a few embellishments and a cadenza at the end; the repeated A section is significantly elaborated. Although singers should sing a cadenza improvised in no longer than one breath,¹⁵⁵ too much elaboration was a recurrent feature of the virtuoso singers in the 2000s and 2010s. These extraordinary decorative da capo arias existed in the early virtuosos’ recordings as well due to the lack of study in Baroque performance practice.

The early recordings of the 1950s and 1960s contain contrasting styles of vocal embellishments. Some recordings include embellishments such as glamorous cadenzas at the end of the B section and auxiliary notes within the repeated A section in the four da capo arias. Luxurious scales are located in the high range (Sutherland’s recording,¹⁵⁶ Beverly Sills’ recording,¹⁵⁷ and Caballé’s recording¹⁵⁸); the other early recordings con-

¹⁵³ Tosi, *Observations on the Florid Song*, 94.

¹⁵⁴ Tosi, *Observations on the Florid Song*, 95.

¹⁵⁵ Donington, *A Performer’s Guide to Baroque Music*, 166.

¹⁵⁶ Joan Sutherland, *Handel, Alcina Highlights*, Released in 1963, Conducted by Richard Bonyngue, London Symphony Orchestra, UK: The Decca Record Company Limited, Track on 3, 1 sound LP.

¹⁵⁷ Beverly Sills, *Julius Caesar*, Released in 1988, Conducted by Julius Rudel, Recorded in April-May 1967, in Webster Hall, New York City Opera, NY: RCA Victor, CD 2, Track 3 & 4, Compact disc.

¹⁵⁸ Montserrat Caballé, *Handel: Giulio Cesare In Egitto*, Conducted by Arnold Gramm, American Opera

versely have no embellishments or have only a few trills in the repeated A section (Greevy's,¹⁵⁹ Tebaldi's,¹⁶⁰ and Popp's¹⁶¹ recordings, 1960s).

Throughout the selected recordings, two virtuoso singers, Montserrat Caballé and Joan Sutherland, demonstrate differing views in the performance of Handel's da capo arias. Caballé consistently employs quite the same improvisatory notes and ornaments, which show her sumptuous techniques in the solo aria, "Piangerò la sorte mia," regardless of changing views of Baroque performance practice during her performances in the 1960s,¹⁶² 1970s¹⁶³ and 1980s¹⁶⁴. On the other hand, during the 1950s and 1960s, Joan Sutherland performed "Tornami a vagheggiar" in her solo recital,¹⁶⁵ solo album,¹⁶⁶ and opera *Alcina*.¹⁶⁷ In her recordings from her solo performance and full production, she managed different degrees and numbers of ornaments such as the progression of additional notes,

Society Orchestra & Chorus, Recorded in March 21, 1967, New York: Carnegie Hall, CD 2, Track 21, Compact disc.

¹⁵⁹ Bernadette Greevy, (Contralto), *Handel, G.F.: Opera Arias*, Conducted by Raymond Leppard, Originally released in 1966, London: Argo [1966]. Decca Records, 2007, Track 8 on Streaming Audio. https://search.alexanderstreet.com/view/work/bibliographic_entity%7Crecorded_cd%7C1873479.

¹⁶⁰ Renata Tebaldi, *Renata Tebaldi Recital of Songs and Arias*, November 6th, 2015, Accompanist: Giorgio Favaretto, Recorded in January 7th, 1957, NY: London, Track 6 on *Serenata Tebaldi* (Eloquence), Compact disc.

¹⁶¹ Lucia Popp, *Handel and Mozart Arias, Lucia Popp*, Orchestra: English Chamber Orchestra, Recorded in 1967. Released on August 3, 1988. Track 5 on, Conducted by György Fischer. Austria: EMI, Compact disc.

¹⁶² Montserrat Caballé, "Piangerò la sorte mia." Recorded in March 21st, 1967. Track 3 on *Handel: Giulio Cesare In Egitto*. New York: Carnegie Hall. Germany: Gala company, Compact disc.

¹⁶³ Montserrat Caballé, "Piangerò la sorte mia." Recorded in March 22nd, 1974. Solo recital (Canada: Edmonton Opera), Streaming audio, <https://www.youtube.com/watch?v=4GdDEiZ5M5M&pbjreload=10>.

¹⁶⁴ Montserrat Caballé, *Händel - Giulio Cesare*, Performed on Dec 06, 1982 Liceu. Con Montserrat Caballé, Díaz, Payne, Pierotti; Weikert.

¹⁶⁵ Joan Sutherland performed "Tornami a vagheggiar" in her debut recital recording in George Frideric Handel, *Alcina*, Recorded on 1959. Rereleased January 27th, 2009, Conducted by Ferdinand Leitner, Cappella Coloniensis Orchestra Germany: Deutsche Grammophon, Compact disc.

¹⁶⁶ Joan Sutherland, "Tornami a vagheggiar." Recorded in 1958 and published in 1960, Philomusica of London. Track 1 on *Music of Handel*, Conducted by Anthony Lewis, England: Éditions De L'oiseau-lyre, 1 sound LP.

¹⁶⁷ Joan Sutherland, "Tornami a vagheggiar," Released in 1963, London Symphony Orchestra, Track 3, *Handel, Alcina Highlights*, Conducted by Richard Bonyngé. UK: The Decca Record Company Limited, 1 sound LP.

tempos, and dynamics, depending on the type of recordings. She decorates the end of the repeated A section somewhat differently by adding more notes in the higher range with her magnificent skill, especially in the performance of the opera (See Figure 4.1). Even though the 1950s and 1960s were the decades before the study of the development of Handelian opera performance practice, Sutherland’s usage of diverse vocal embellishments encouraged the scholarship of more historically informed performance practice in Handel’s operas. Sutherland’s husband, Richard Bonyngue coached Sutherland’s singing while playing Cleopatra in 1963. Bonyngue improvised vocal variations for her success, Sutherland was frightened to perform his dynamic variations.¹⁶⁸ Sutherland probably employed Bonyngue’s suggestion at the end of the da capo section (Figure 4.1).



Figure 4.1 Sutherland’s last five measures from the repeated A section of “Tornami a vagheggiar” from the opera recording (1963).

In response to Baroque scholars’ research and criticism during the late 1980s, classical singers’ performances gradually adhered to authentic Baroque performance practices.¹⁶⁹ In the 21st century, although Handel’s operas and his individual arias have

¹⁶⁸ Joan Sutherland, “V’adaro pupille,” *Joan Sutherland: The Voice of the Century*, New York: London Records Inc., 1973, Booklet 14 written by Mitchell Krieger.

¹⁶⁹ Donington, *A Performer’s Guide to Baroque Music*, 166. “Vocal cadenzas desirable on the dominant harmony leading to the last chord: slight, if at all, for the first section; not much more, if at all, for the middle section; more, but still not too much, for the da capo repeat of the first section.”

been performed based on the scholarly discoveries of Baroque performance practice, the improvisatory vocal lines are still subject to criticism because some singers' sumptuous skills obliterate the original melodic structures. Although remarkable elaborations can amuse audiences, singers' flamboyant variations sometimes are not appropriate to transmit the meaning of the texts to audiences.

4.1 Analysis of “Lascia ch’io pianga”

Table 4.1 Lascia ch’io pianga

SONG TITLE		LASCIA CH’IO PIANGA
ORIGINAL KEY		F Major
LIBRETTIST		Giacomo Rossi
LARGER WORK		<i>Rinaldo</i>
TEMPO		<i>Largo</i>
MOOD		Sorrow, Hopeless
COMPOSITION DATE		1711
LYRICS	ITALIAN	ENGLISH

A	Lascia ch’io pianga Mia cruda sorte, E che sospiri La libertà	Let me weep Over my cruel fate And sigh For freedom.
B	Il duolo infranga Questo ritorte De’miei martiri Sol perpietà	May my grief Mercifully Break these chains Of anguish.

Translated by Decca 2000 Kenneth Chalmers.¹⁷⁰

In 1711, Isabella Girardeau played the role of Almirena at the Queen’s theater in the Haymarket. Handel assigned this aria as her first solo aria in *Rinaldo*. This aria is a “supreme example of Handel’s ability to convey a sense of limitless despair with the

¹⁷⁰ George Frideric Handel, *Rinaldo: Opera seria in tre atti, HWV 7a*, Conducted by Christopher Hogwood, London: Henry Wood Hall, UK: Decca, Recorded on November 19-27, 1999, 56.

simplest of means.”¹⁷¹ Handel borrowed this aria from his first opera, *Almira*. Many of eighteenth-century composers normally adopted the same music into different works.¹⁷²

First, I examined selected recordings of Almirena’s aria, “Lascia ch’io pianga.” The biggest difference I found between the early and recent recordings of “Lascia ch’io pianga” is dynamic differences. A variety of vocal ornaments have been performed over the decades. The tempo of this piece is *Largo*, and there are many possibilities to elaborate the melodic line. Half and quarter notes dominate this piece; they can be divided with rhythmic diminution. Ileana Cotrubas did not include variations and ornaments; she omitted the repeated section in the first full recorded production (1977).

In 1967, Denis Stevens published the recording, *The Art of Ornamentation & Embellishment in the Renaissance & Baroque*.¹⁷³ He was an English musicologist, and he devised this recording to guide authentic performance practice. In the recording, Annelise Hückl,¹⁷⁴ Viennese Baroque singer, performs “Lascia ch’io pianga. This material includes authentic performance practice, and Stevens refers to the Baroque-period keyboard practices to design vocal embellishments for the song. Stevens found support for his concept of ornamental style in Tosi’s recommendation for performance practice written in

¹⁷¹ George Frideric Handel, *Rinaldo: Opera seria in tre atti, HWV 7a*, Conducted by Christopher Hogwood, London: Henry Wood Hall, UK: Decca, Recorded on November 19-27, 1999, Preface Written by Anthony Kicks, 18.

¹⁷² George Frideric Handel, *Rinaldo*. Conducted by Jean-Claude Malgoire, Netherland & Germany: CBS Masterworks in 3LPs, Recorded in Paris; Notre Dame de Liban in May 19-23, 1977, Booklet written by Jean-Claude Malgoire, 4.

¹⁷³ Denis Stevens, *The Art of Ornamentation & Embellishment in Renaissance & Baroque*, Released on 1967, Conducted by August Wenzinger, New York: Vanguard Recording Society Inc., LP.

¹⁷⁴ Anneliese Hückl, “Lascia ch’io pianga” Released in 1967, Track 5, Side 1 on *The Art of Ornamentation & Embellishment in the Renaissance & Baroque*, Directed by Denis Stevens, New York: Vanguard Recording Society, Inc., 2 LPs.

1723: “too much elaboration confounds audiences and super-invented improvisatory notes will destroy the music.”¹⁷⁵

Marilyn Horne sings this aria in her album of 1982.¹⁷⁶ She uses no embellishments in the A section and adds one of each simple trill and cadential trill in the end of the B section. Her trills and auxiliary notes decorate the da capo section. The third repetition of the phrase “Lascia ch’io pianga” in the da capo section is decorated with her creative variations. Although a new melodic progression slightly covers and transforms the original melody, she returns to the genuine melody in the end of the repeated section with a short cadenza and cadential trill.

Another famous virtuoso singer, Jessye Norman, performed “Lascia ch’io pianga” in 1987.¹⁷⁷ In her live recording, she sings a simple A section in Largo tempo. Norman’s da capo section includes a few standard ornaments; she decorates the repeated word, *sospiri* (sigh) in multiple ways by using trills and appoggiaturas and accelerates the tempo over the previous part in the B section. Additionally, two trills and a short, elaborated ending of the B section enhance Almirena’s anxiety and agitation. The faster tempo returns to the original tempo in the da capo section. This section includes more elaborations, use of appoggiaturas, trills, leaps, and passages.

Julian Baird is a famous Baroque singer. She performed works of Bach, Handel, and Mozart and also published several recordings of their pieces. Figures 4.1.1, 4.1.2, and 4.1.3 display her vocal ornaments and additional notes from her recording, *Handel*

¹⁷⁵ P.F. Tosi, *Observations on the Florid Song*, translated by Mr. Galliard, London: J. Wilcox, 1743, 95.

¹⁷⁶ Marilyn Horne, *G.F. Haendel; Airs D’Operas Operatic Arias/Opernarie*, Recorded in April, 1982, Conducted by Claudio Scimone, France, Paris: RCA, LP.

¹⁷⁷ Jessye Norman, *Händel, Schubert, Schumann*. Recorded in Austria: Hohenems Festival, June, 1987, Piano by Geoffrey Parsons. Germany: Philips Classics Productions, Compact disc.

Arias.¹⁷⁸ This recording was released in 1994, decades after the accelerated study of Baroque performance practice; accordingly, she follows the Baroque styles in her vocal embellish-ments.

The image displays a musical score for the A section of the aria "Lascia ch'io pianga" by Julianne Baird. The score is presented in three systems, each with a Melody line and a Baird line. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the Baird line. Red trills (tr) are marked above certain notes in the Baird line. The first system covers measures 1-7, the second system covers measures 8-15, and the third system covers measures 16-22. The lyrics are: "La-scia ch'io pian-ga mia cru-da sor-te E che so-spi-ri la li-ber-tà. E che so-spi-ri E che-so-spi-ri la lie-ber-ta. La-scia ch'io pian-ga mia cru-da sor-te E che so-spi-ri la lie-ber-ta."

Figure 4.1.1 Baird’s A section of “Lascia ch’io pianga”

In the first A section, she adds trills and additional notes while maintaining the original melodic structure. Her simple and pure manner in singing draws attention to the text, and effectively conveys Almirena’s loneliness, sorrow, and despair. As Donington and Tosi advocated earlier in their books, Baird applies few embellishments to decorate

¹⁷⁸ Julianne Baird, “Lascia ch’io Pianga.” Released 1994. Track 3 on *Handel Arias*, Newport Classic, Compact disc.

the A section. She only employs three cadential trills, slide, and rhythmic diminution as in Figure 4.1.1.

The image displays three systems of musical notation for the B section of Baird's recording. Each system consists of a Melody line (treble clef) and a Baird line (treble clef). The key signature is one flat (B-flat) and the time signature is 3/8. The lyrics are written below the Baird line.

System 1 (Measures 1-4):
 Melody: G4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
 Baird: G4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
 Lyrics: Il duo - lo in - fran - ga que - to ri - tor - te

System 2 (Measures 5-8):
 Melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
 Baird: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
 Lyrics: De' mi - ei ma - r - ti - ri sol per - pie - tà

System 3 (Measures 9-12):
 Melody: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
 Baird: D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), Bb4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).
 Lyrics: De' - mi - ei mar - ti - ri sol per - pie - tà

Figure 4.1.2 Baird's B section of "Lascia ch'io pianga."

In the B section of Baird's recording, auxiliary notes fill the spaces between the intervals with small value notes. The scale of those small value notes usually replaces the longer value notes. Section B has no tempo change, but the progression of eighth or sixteenth notes evokes a sense of up-tempo runs. This agitation feeling contrasts the mood of the A section and enhances Almirena's emotion. In the scene, Almirena expresses fear, agitation, and anxiety, thus the runs of the little notes can help display her shattered and unstable emotion. By using appropriate additional notes to express the character's anguish,

Baird's singing moves listeners deeply to feel pity for Almirena. Passing and double appoggiaturas ornament *infranga* (shatter) and *martiri* (sufferings) in the measure 2 and 6 of Figure 4.1.2. Additionally, each repeated stanza has different vocal variations as shown in the second and third system of Figure 4.1.2. Using slightly different ornamental melody for repeated stanzas can be found in Dean's composite volume.

In the da capo section, Baird adds numerous auxiliary notes and changes the value of the rhythms. Even though she adds many embellishments and improvisatory notes, her ornaments progress in tempo and smoothly fit into the original melody. Due to her use of rhythmic diminution, there are many additional running notes in this section. Nevertheless, the melodic notes are always present in her invented scales. Appoggiaturas, mordents, and turns mainly decorate the repeated A section (Figure 4.1.3).

Baird employs the large amount of ornaments for decoration without distorting the melody. Her composed passages start at the beginning of this section, which is similar to the da capo section of all three arias in Dean's composite volume. Even though her passages include many auxiliary notes, she does not change the tempo. Her composed variations start on the principal note or move toward the principal note. Trills elaborate two cadences in this section. Moreover, her diverse variations for the repeated words are creative and raise the dramatic atmosphere. If singers would like to create their own vocal ornaments, they could consult Baird's example in regard to voice techniques.

Melody

Baird

Las - cia ch'io pian - ga mia cru - da sor - te

5

Melody

Baird

E che so - spi - ri la lie - ber - ta.

9

Melody

Baird

E che so - spi - ri E che so - spi - ri la

13

Melody

Baird

lie - ber - ta Las - cia ch'io pian - ga -

17

Melody

Baird

mia cru - da sor - te E che so - spi - ri la

21

Melody

Baird

lie - ber - ta.

Figure 4.1.3 Baird's repeated A section of "Lascia ch'io pianga"

Cecilia Bartoli's *Rinaldo* recording ¹⁷⁹ was released in 1999, conducted by Christopher Hogwood. Hogwood is a well-known Baroque music conductor. Bartoli is a remarkable Baroque and Bel Canto Italian singer and is famous for her outstanding coloratura skill as well. Although she could have created distinguished ornaments in this piece based on her acclaimed vocal technique, she did not employ many elaborations in her performance. Bartoli's purified and controlled voice alone conveys Almirena's heartbreak and can bring tears of pity to the listener for Almirena. Her B section has more ornaments than the previous section, ending with a cadential trill. She uniquely gives a dynamic difference in the repeated A section instead of applying vocal variations. The dynamic change assists in delivering Almirena's emotion effectively. Bartoli proves that it is not necessary to have excessive elaborations in order to amuse or captivate audiences while singing.

Miah Persson's recording,¹⁸⁰ conducted by Baroque specialist René Jacobs, also has similar types of vocal embellishments as what Baird applied in her recording 1994, and Persson's ornamental style corresponds to the Baroque authentic style by maintaining the original melodic structure. In the last cadence of the repeated A section, the violin cadenza responds to the vocal variation, elevating a feeling of lament. She adds fewer ornaments in the A section, then gradually adds more embellishments in the following sections. The tempo of her performance is slower than Baird's recording. She has several cadential trills in the important cadences. Her manner of applying vocal variations on the stressed syllable

¹⁷⁹ George Frideric Handel, *Rinaldo: Opera seria in tre atti, HWV 7a*, Recorded on November 19-27, 1999, Conducted by Christopher Hogwood, London: Henry Wood Hall, UK: Decca, Compact disc.

¹⁸⁰ Miah Persson, "Lascia ch'io pianga." Released 2012. Track 7 of Disc 2 on *Baroque Opera*, Conducted by René Jacobs, Harmonia Mundi, Compact disc.

in keeping with the research of Gall (1977): the usage of a descending scale, lengthening the note value. Her performance consistently flows smoothly in tempo even though she has improvised passages and ornaments within the melody.

Based on the Baroque singers' interpretation and historically informed style of performance practice, I also made my own embellishments for this aria. When I added auxiliary notes and ornaments, I considered the nuance and mood of the scene as well as my own vocal technique. In order to establish the correct atmosphere while not ignoring the main melodic structure, the embellishments illustrate Almirena's torment and sadness.

The figure displays three systems of musical notation for the aria "Lascia ch'io pianga". Each system consists of a Melody line (top) and a Lee's vocal line (bottom). The lyrics are written below the Lee's line. Red trills (tr) are marked in the Melody lines.

System 1 (Measures 1-7):
 Melody: tr
 Lee: Las-cia ch'io pian-ga mia cru - da sor-te E che so - spi-ri la lie - ber-

System 2 (Measures 8-15):
 Melody: tr
 Lee: tà E che so - spi-ri E che so - spi-ri la lie - ber - tà Las-cia ch'io

System 3 (Measures 16-23):
 Melody: tr
 Lee: pian-ga mia cru - da sor-te E che so - spi-ri la lie - ber - tà.

Figure 4.1.4 Lee's A section of "Lascia ch'io pianga"

Melody

Lee

Il duo - loin - fran-ga ques-to ri - tor - te De' miei mar - ti - ri sol

7

Melody

Lee

per - pie - tà De' miei mar - ti - ri sol per pie - tà

Detailed description: This figure shows the B section of the song. It consists of two systems of music. Each system has a 'Melody' staff and a 'Lee' staff. The first system covers measures 1-6, and the second system covers measures 7-12. The lyrics are: 'Il duo - loin - fran-ga ques-to ri - tor - te De' miei mar - ti - ri sol' and 'per - pie - tà De' miei mar - ti - ri sol per pie - tà'. Red markings in the Lee staff indicate specific rhythmic patterns and trills (tr) in measures 6, 7, 11, and 12.

Figure 4.1.5 Lee's B section of "Lascia ch'io pianga"

Melody

Lee

Las-cia ch'io pian - ga mia cru - da sor-te E che so - spi-ri la

7

Melody

Lee

lie - ber tà. E che so - spi-ri E che so - spi - ri la

13

Melody

Lee

lie - ber - tà. Las-cia ch'io pian-ga mia cru - da sor - te

19

Melody

Lee

E che so - spi - ri la lie - ber - tà.

Detailed description: This figure shows the repeated A section of the song. It consists of four systems of music. Each system has a 'Melody' staff and a 'Lee' staff. The first system covers measures 1-6, the second system covers measures 7-12, the third system covers measures 13-18, and the fourth system covers measures 19-24. The lyrics are: 'Las-cia ch'io pian - ga mia cru - da sor-te E che so - spi-ri la', 'lie - ber tà. E che so - spi-ri E che so - spi - ri la', 'lie - ber - tà. Las-cia ch'io pian-ga mia cru - da sor - te', and 'E che so - spi - ri la lie - ber - tà.'. Red markings in the Lee staff indicate trills (tr) in measures 7, 13, 19, and 23.

Figure 4.1.6 Lee's repeated A section of "Lascia ch'io pianga"

The amount and degree of ornaments gradually increase throughout the sections. Three trills decorate the cadences in the A and repeated A sections. I employ only the cadential trills in the A part (see Figure 4.1.4). In order to deliver the lyrics prosodically, I sing softly on the unaccented syllables. Moreover, the rhythmic division and appoggiatura emphasize the stressed syllables of *ritorte* (chains) and *per piet * (out of pity) (Figure 4.1.5). The end of the B section has a simple ending with a cadential trill. As Baird and Persson did not change the tempo in the B section, I maintained the tempo in the middle part. The beginning of the da capo section starts with the composed melody, which is similar to the idea of Handel. I apply diverse passages to decorate the repeated words in the da capo section. The progressions of the short value notes or the longer sustained notes are placed on the accented syllables. I reserve the trills for the major cadences.

4.2 Analysis of “V’adoro pupille”

Table 4.2 V’adoro pupille

SONG TITLE		V’ADORO PUPILLE
ORIGINAL KEY		F Major
LIBRETTIST		Nicola Haym
LARGER WORK		<i>Giulio Cesare</i>
TEMPO		<i>Largo</i>
MOOD		Allure, Charm
COMPOSITION DATE		1724
LYRICS	ITALIAN	ENGLISH

A	V’adoro pupille Saette d’Amore, Le vostre faville Son grate nel sen.	I adore you, dear eyes, Darts of love; Your rays Rejoice my breast.
B	Pietose vi brama Il mesto mio core, Ch’ogn’ora vi chiama L’amato suo ben.	My sad heart, Which constantly Calls you its beloved, Begs you for mercy.

*Translated by Lionel Salter*¹⁸¹

Giulio Cesare premiered on February 20, 1724 at the King’s Theatre in the Hay-Market.¹⁸² Francesca Cuzzoni performed as Cleopatra in 1724. “V’adoro pupille” is one of

¹⁸¹ Elly Ameling, “V’adoro pupille.” Recorded in June 1984. Track 7 on *Vivaldi. Handel. Mozart. Gluck: Elly Ameling*. Conducted by Kurt Masur. Leipzig: Philips, Compact disc.

¹⁸² Donald Burrow, Helen Coffey and John Greenacombe, *George Frideric Handel: Collected Documents* Vol. 1 1609-1725. (Cambridge: Cambridge University Press, 2013), 198.

Cleopatra's six solo arias in *Giulio Cesare*. Lucia Popp¹⁸³ released a full audio recording in 1965. Contrary to my expectations of fabulous sound with high levels of embellishments, Lucia Popp did not add any ornaments in her arias, although she sang exquisite cadenzas in her romantic period music recordings. She might have followed Handel's autographs or perhaps the director did not want any embellishments.

Handel notated only few directions in his original autographs. He usually composed his music for specific singers and wrote melodic lines based on their tessituras and vocal techniques. Therefore, his music would already contain special musical figurations such as running scales or leaps, based on musicians' skills, and Handelian singers further decorated it with extemporaneous notes in the Baroque period. Handel directed his operas during the rehearsal and checked singers' ad-libs and ornaments in order to improve dramatic effect. Handel, hence, might not notate intentionally all the variety of styles of vocal variations, and left his singers to fill in their own ornaments.

Beverly Sills's recording¹⁸⁴ has a different structure compared to the 1965 recording of Popp. Sills sings simply in the A section and B section. The B section has some trills, including two cadential trills. However, because the length of this opera, some singers cut the da capo section and Sills also sings only the A and B sections. However, her finest trills along with her amazing technique gently progress the melodic line in tempo.

Joan Sutherland recorded this aria in 1973 for her album, *The Voice of Century*.¹⁸⁵ She did not add any ornaments in the A section. Her delicate trills are brilliant in the B

¹⁸³ Lucia Popp, *Giulio Cesare*: "V'adoro pupille" with Münchner Philharmoniker, Performed on July, 1st, 1965, conducted by Ferdinand Leitner. Munich: Verona Recording, LP.

¹⁸⁴ Beverly Sills, *Julius Caesar*, Conducted by Julius Rudel, Recorded in April-May 1967, in Webster Hall, CD 2, Track 3 & 4, Released in 1988, New York City Opera, NY: RCA Victor, Compact disc.

¹⁸⁵ Joan Sutherland, "V'adoro pupille." *Joan Sutherland: The Voice of the Century*, Recorded in 1973. New York: London Recordings Inc, 3LPs.

section, and a short ending with a cadential trill are proper figures of Baroque performance practice. She includes many more embellishments in the repeated A section with the original tempo. She uses mainly trills and appoggiaturas, and her improvisatory notes fill the intervals. Her ending is brief, and her ornaments and additional notes do not alter the original melodic line. This recording shows a historically informed practice and it could be an appropriate reference for beginners and professional singers to use in creating vocal ornaments.

Tatiana Troyanos performed as Cleopatra¹⁸⁶ in 1970, conducted by Karl Richter. Richter was famous for his interpretations of Bach and Handel's religious music. This recording cuts the da capo section like Cotrubas's full production recording (1977). Because of the time constraints, Troyanos sang the A section of "V'adoro pupille" as written and did keep the tempo in the B section. She did not employ any vocal variations in this recording. Due to the lack of usage of vocal embellishments, this recording cannot be recommended to singers.

Elly Ameling recorded two main Cleopatra arias in her album.¹⁸⁷ This recording has a slightly faster tempo than other singers. It has simple A and B sections with the same tempo. She adds a brief additional note at the end of the B section. She inserts more elaborations with trills and auxiliary notes in the da capo section; however, her singing feels a little hurried. Most of recordings are sung at around 60 ~ 65bpm, but Ameling's recording is sung at about 73 bpm. The tempo is marked *Andante* which is literally "walking" in Italian: a medium slow tempo. Thus, this is a mediocre recording for Handel

¹⁸⁶ Tatiana Troyanos, "V'adoro pupille" *Giulio Cesare* with Münchener Bach-chor, Münchener Bach-Orchester, Released in 1970, Conducted by Karl Richter. Hamburg: Deutsche Grammophon, LP.

¹⁸⁷ Elly Ameling. "V'adoro pupille." Recorded in June 1984. Track 7 on *Vivaldi. Handel. Mozart. Gluck: Elly Ameling*. Conducted by Kurt Masur. Leipzig: Philips, Compact disc.

studies because her tempo, as well as ornaments, and the pitch of the additional notes improvised contort the shape of main melodic figuration.

Valerie Masterson performed as Cleopatra in the 1984 production.¹⁸⁸ This opera was sung at the English national opera, so “V’adoro pupille” is translated into English, “Lamenting, Complaining of Caesar's Disdaining.” She takes no cut in the recording and the amount of ornaments and additional notes is similar to Ameling’s. However, the tempo of this aria is slower than Ameling’s recording. Masterson performs as written for the A section, and her B section includes trills, passing appoggiatura, and slide. The end of the B section is short and simple without any cadenza. Her da capo section has many more elaborations with multiple additional notes. Appoggiaturas, slides, trills, turns, passages, and leaps decorate the repeated A section. The end of the da capo section finishes concisely. Her ornaments and variations do not interfere with the progression of the main line because of her fine technique.

Emma Kirkby is a Handelian singer well known around the world. Kirkby’s recording¹⁸⁹ has the original melody in section A (Figure 4.2.1). She mainly expresses Cleopatra’s attractive personality by slightly changing the rhythmic value in the first section. Even though it is a small change, she applies appropriate ornaments to deliver the character’s emotion. Her finest trills portray us of Cleopatra’s sparkling personality. Gradually, she adds more elaborations, and her several passages fit into the original melody in the final cadence.

¹⁸⁸ Valerie Masterson, “V’adoro pupille.” *Handel: Julius Caesar*, Directed by Charles Mackerras: English National Opera Orchestra & Chorus, Recorded in August 1984, London: Chandos, Compact disc.

¹⁸⁹ Emma Kirkby, “V’adoro pupille.” Recorded in September 1995. Track 9 on *Handel Opera Arias and Overtures from the First Half of Handel’s Operatic Career (1704-1726)*. Conducted by Roy Goodman, London: Hyperion Records Ltd, Compact disc.

Melody

Kirkby

V'a - do-ro pu - pil-le sa - e - te d'a - mo-re le vo-stre fa - vil - le son

8

Melody

Kirkby

gra - te nel sen v'a - do-ro pu - pil-le le vo - stre fa vil - le son gra-te son

16

Melody

Kirkby

gra - te nel se - n v'a - do-ro pu - pil - le sa - e - te d'a - mo-re le

23

Melody

Kirkby

vo-stre fa - vil - le so - ngra - tenel se - n le vo-stre fa - vil - leson

30

Melody

Kirkby

gra - te nel sen.

Figure 4.2.1 Kirkby's A section of "V'adoro pupille"

Melody

Kirkby

Pie - to - se vi bra ma Il me - sto mi - o co - re ch'o - gno' - ora vi

Melody

Kirkby

ch'ia - ma l'a - ma - to suo be - n ch'o - gno' - ra vi ch'ia - ma l'a - ma - to suo ben

Figure 4.2.2 Kirkby's B section of "V'adamo pupille"

The B section (Figure 4.2.4) has historically informed ornaments without a cadenza at the end of the section. More additional notes are present than in the A section. All auxiliary notes fill the melodic intervals in the repeated A section, including trills. Her finest shake on the trills amuses and entertains listeners. In the A and B sections, she concentrates on the critical melodic line by adding a few ornaments. Auxiliary notes function as a bridge to connect the next note leaping up or down. The mordent and appoggiatura add a playful atmosphere in the B section. Additionally, Kirkby gives varied elaborations in the rhythmic and lyrical repetitions with a historically appropriate style.

In the da capo section (Figure 4.2.3), she adds numerous improvisatory notes and embellishments. As in Dean's composite volume, Kirkby uses additional notes to decorate the main melody in the entrance of the repeated A section. Her turns and appoggiaturas connect to the following notes or trills, which helps to keep the melodic progression flowing smoothly. In order to switch the texture of the scale progression, she mainly employs a division.

Melody

Kirkby

v'a - do-ro pu - pil-le sa - et - te d'a-mo-re le vo - stre fa -

7

Melody

Kirkby

vil - le son gra - te nel sen v'a - do - ro pu - pil - le le vo - stre fa -

13

Melody

Kirkby

vil - le son gra-te son gra - te nel sen v'a-

19

Melody

Kirkby

do - ro pil - le sa - et - te d'a - mo-re le vo - stre fa - vil - le son

25

Melody

Kirkby

gra - te nel sen le vo - stre fa - vil - le son

30

Melody

Kirkby

gra te nel sen.

Detailed description: The image shows a musical score for Kirkby's 'V' adoro pupille'. It consists of seven systems, each with a Melody line and a Kirkby line. The music is in 3/4 time and B-flat major. The Kirkby line features a complex, repeated rhythmic pattern of eighth and sixteenth notes, often with red markings. Trills (tr) are indicated above certain notes in the Kirkby line. The lyrics are written below the Kirkby line, with hyphens indicating syllables across notes. The score ends with a double bar line at measure 30.

Figure 4.2.3 Kirkby's repeated A section of "V' adoro pupille"

By comparison, Natalie Dessay's¹⁹⁰ singing contains as many various ornaments as Kirkby's. Her extraordinary technique allows her to create multiple examples of vocal variations especially in the higher range above original melodic structure. She gives us creative improvisations, but they sometimes distort the original melody.

Based on my vocal technique and Dean's composite volume, I made my own embellishments for the aria (Figure 4.2.4). I added just two cadential trills for the A section. In reference to the study of Donington and Tosi, I agree that it is not necessary to embellish this section.¹⁹¹ I think singers should sing as simply as possible in the first section because Handel has already crafted the melody to display Cleopatra's words and character precisely.

¹⁹⁰ Natalie Dessay, "V'adoro pupille." Released on Nov 6th, 2015. Track 23 on *Vocal Recital: Dessay*, Natalie – Bach, J.S. / Monteverdi, C. / Handel, G.F. (Baroque). Warner Classics, Compact disc.

¹⁹¹ P.F. Tosi, *Observations on the Florid Song*, 93.

The image displays a musical score for the piece "V'adoro pupille". It is organized into six systems, each containing a Melody line and a Lee line. The lyrics are written below the Lee line. The score includes several ornaments, marked with a red "tr" symbol. The first system (measures 1-7) has the lyrics "V'a - do - ro pu - pil - le sa - et - te d'a - mo - re le vo - stre fa vil - le son". The second system (measures 8-15) has the lyrics "gra - te nel sen v'a - do - ro pu - pil - le le vo - stre fa vil - le son gra - te son". The third system (measures 16-22) has the lyrics "gra - te nel sen v'a - do - ro pu - pil - le sa - et - te d'a - mo - re le". The fourth system (measures 23-29) has the lyrics "vo - stre fa vil - le son gra - te nel sen le vo - stre fa - vil - le son". The fifth system (measures 30-31) has the lyrics "gra - te nel sen".

Figure 4.2.4 Lee's A section of "V'adoro pupille"

Figures of my own ornaments for "V'adoro pupille" show that I gradually increased the number of ornaments. I devised and imitated several turned motions and auxiliary notes in the B section from the recordings of Kirkby (1995). I adopted a double appoggiatura in measure 3 of Figure 4.2.5 from Kirkby's performance (see Figure 4.2.2). Measures 6 and 7 of Figure 4.2.5 contain composed passages. These little passages change

the rhythmic progression on the repeated words. I have a short ending at the end of the B section, including a cadential trill. As this aria has a slow tempo, it offers many opportunities for adding multiple ornaments and additional notes. I focused on adding auxiliary notes inside the original frame because I would like to protect the main melodic structure. The tempo of my performance is as same as Kirkby’s recording. In the B section, Kirkby and I alter the tempo to be a little bit faster than previous section. Cleopatra confesses her loving heart to seduce Caesar in the lyrics, and the faster tempo elevates the feeling of tension between Cleopatra and Caesar. This tempo change is also a part of ornamentation in this section.

Melody

Lee

pie - to-se vi vra-ma il me-sto mio co - re ch'o - gno - ra vi

7

Melody

Lee

chia - ma l'a - ma-to suo ben ch'o gno ra vi chia-ma l'a - ma - to suo

13

Melody

Lee

ben.

Figure 4.2.5 Lee’s B section of “V’ adoro pupille”

The tempo returns to the original tempo in the da capo section. By having a different style of rhythmic progression on the same word *pupille* (eyes), people will not be bored listening to the repeating text. As demonstrated in Figure 4.2.6, measures 1, 2, 6, and 7 have additional notes with a different rhythmic value in comparison to the upper line. I always started with the main notes and returned to the same pitch or neighbor pitch to move forward naturally. I used triplets in measure 19 of the Figure 4.2.6 as in Dean's interpretation in his composite volume. Comparing between Figures 4.2.3. and 4.2.6, one can observe some ideas were adopted from Kirkby's variations. Between measures 1 and 4 of both Figures, Kirkby and I continue the idea of using sixteenth notes in the ornament melody. Measures 12 and 13 of Figure 4.2.6 have the same pitches for the little passage as Kirkby did. However, Kirkby uses much more rhythmic diversity such as using a dotted rhythm than my ornamental melody.

Melody

Lee

V'a - do - ro pu - pil - le sa - et - te d'a - mo - re le vo - stre fa -

7

Melody

Lee

vil - le son gra - te nel sen v'a - do - ro pu - pil - le le vo - stre fa -

13

Melody

Lee

vil - le son gra - te son gra - te nel sen v'a - do - ro pu -

20

Melody

Lee

pil - le sa - et - te d'a - mo - re le vo - stre fa vil - le son gra - te nel

26

Melody

Lee

sen le vo - stre fa - vil - le son gra - te nel sen.

Detailed description: The image shows a musical score for the piece 'V'adoro pupille'. It consists of six systems, each with a 'Melody' staff and a 'Lee' staff. The music is in 3/4 time and B-flat major. The lyrics are written below the Lee staff. Red markings in the Lee staff indicate trills (tr) and triplets (3). The score includes measure numbers 7, 13, 20, and 26. The piece concludes with a double bar line.

Figure 4.2.6 Lee's repeated A section of "V'adoro pupille"

4.3 Analysis of “Piangerò la sorte mia”

Table 4.3 Piangerò la sorte mia

SONG TITLE		PIANGERÒ LA SORTE MIA
ORIGINAL KEY		E Major
LIBRETTIST		Nicola Haym
LARGER WORK		<i>Giulio Cesare</i>
TEMPO		<i>Largo - Allegro - Largo</i>
MOOD		Despair, Misery
COMPOSITION DATE		1724
LYRICS	ITALIAN	ENGLISH

A	Piangerò la sorte mia Sì crudele e tanto ria, Finchèvita in petto avrò.	I will lament my lot, So harsh and cruel, As long as I have breath in my body.
B	Ma poi morta d’ogn’intorno Il tiranno e note e giorno Fatta spettro agiterò.	But when I am dead, as a ghost I will haunt the tyrant night and day Wherever he goes.

*Translated by Lionel Salter*¹⁹²

“Piangerò la sorte mia” is another of Cleopatra’s arias from *Giulio Cesare*. This aria has two different tempos between the A and B sections, *Largo* and *Allegro*. The 1960s recordings have a shorter duration than recent recordings. The Leontyne Price performance¹⁹³ uniquely cuts half of the repeated A section. The 1960s recordings of Teresa

¹⁹² Elly Ameling, “V’adoro pupille.” Recorded in June 1984. Track 7 on *Vivaldi. Handel. Mozart. Gluck: Elly Ameling*. Conducted by Kurt Masur. Leipzig: Philips, Compact disc.

¹⁹³ Leontyne Price, “Piangerò la Sorte Mia.” Performed Feb 28, 1968. Released 2002. Track 4 on *Vocal Recital: Leontyne Price* (Rediscovered Carnegie Hall Recital). RCA Records, Compact disc.

Berganza¹⁹⁴ and Price did not embellish the repeated A section. Barbara Schlick's¹⁹⁵ "Piangerò la sorte mia" has wrong notes and no ornaments in the A and B sections. She adds appoggiaturas and creates a dramatic ending in the repeated section. Lucia Popp¹⁹⁶ cuts 16 measures in the B section of the aria, including one cadential trill at the end of the da capo section. In the 1960s and 70s, singers freely omitted or shortened sections of Handel's operatic arias.

Troyanos's recording¹⁹⁷ does not change the tempo in any section. The first A section has no ornaments. A cadential trill at the end of the B section is the only ornament in this aria. Her repeated section does not include any ornaments; only her graceful voice elaborates the repeated section. She does not put any ornaments in the da capo section, possibly because the study of Baroque performance practice had not yet been developed.

Valerie Masterson's English version of *Giulio Cesare*¹⁹⁸ starts with a plain A section. The B section ends shortly with additional notes. Her da capo part includes many more auxiliary notes than the previous parts. Those notes are not overly higher or lower than the basic melodic structure. Charles Mackerras who is considered an expert on Baroque music conducts this recording.

¹⁹⁴ Teresa Berganza, "Piangerò la sorte mia." Conducted by Sir Alexander Gibson. Orchestra of the Royal Opera. Track on 10 *The Glories of Handel Opera*. Recorded in 1961. The Decca Company, Compact disc.

¹⁹⁵ Barbara Schlick, "Piangerò la sorte mia." Recorded in 1991, Grand Studio of the Deutschland-funk in Köln. CD 3, Track 7 on *Giulio Cesare*, Conducted by René Jacobs, Arles, France: Harmonia Mundi, Compact disc.

¹⁹⁶ Lucia Popp, *Giulio Cesare*: "Piangerò la sorte mia" with Münchner Philharmoniker, Conducted by Ferdinand Leitner, Performed on July, 1st, 1965, Munich: Verona Recording, LP.

¹⁹⁷ Tatiana Troyanos, "V'adoro pupille" *Giulio Cesare* with Münchener Bach-chor, Münchener Bach-Orchester. Released in 1970, Conducted by Karl Richter. Hamburg: Deutsche Grammophon, LP.

¹⁹⁸ Valerie Masterson, *Handel: Julius Caesar*, Directed by Charles Mackerras: English National Opera Orchestra & Chorus, Recorded in August 1984, London: Chandos, Compact disc.

American soprano Arleen Augér also performed this aria.¹⁹⁹ She has many Baroque pieces in her repertoire. There were no ornaments in the first part, and her B section has a slightly faster tempo. In the end of the B section, she extends two phrases longer than the original structure with high notes. Her trills occur in the da capo section; they always start one step above the principal note. She returns to the original tempo in the last section and ends with a brief cadential trill. The long extension of the final B section does not follow the ideal of most scholars, but other ornaments and additional notes are placed near the original range of the melody.

One of the more famous virtuoso singers in the 20th and 21st century, Kathleen Battle performed this aria in her recital.²⁰⁰ She is well known for her coloratura technique, and she performed many coloratura operatic roles on the public stage. I expected to hear her sumptuous technique on the recording, but she performs this aria in a simple way. Her A and B sections have no ornaments, and the da capo section only has an extended ending with auxiliary notes. She rarely employs vocal embellishments for this performance, thus her recital recording is not a desirable recommendation for singers to get an idea of Baroque performance practice.

Danielle de Niese²⁰¹ and Natalie Dessay²⁰² as famous Handelian singers have performed Cleopatra respectively, and their ornaments and variations are imitated by other singers. Through both selected recordings, they perform the B section of “Piangerò la sorte

¹⁹⁹ Arleen Augér, “Piangerò la sorte mia.” Released in 2000. *Bach & Handel Arias*, Conducted by Gerard Schwarz, Recorded in 1984. California: Delos, Compact disc.

²⁰⁰ Kathleen Battle, “Piangerò la sorte mia.” Recorded on August 31, 1990. Track 12 on *Kathleen Battle at the Metropolitan Museum*. PolyGram Recordings. Compact disc.

²⁰¹ Danielle de Niese, “Piangerò la sorte mia.” Released May 12, 2008. Track 2 on *Handel, G.F.: Opera Arias (Niese, Les Arts Florissants, Christie)*, Conducted by William Christie, Decca, Compact disc.

²⁰² Natalie Dessay, “Piangerò la sorte mia.” Released on Nov 6th, 2015. Track 24 on *Vocal Recital: Dessay, Natalie – Bach, J.S. / Monteverdi, C. / Handel, G.F. (Baroque)*. Warner Classics, Compact disc.

mia” with a dramatic cadential ending that contains vocal variations. Specifically, De Niese’s cadenzas strongly move toward the end in one breath, adhering to the ideas expressed in Donington’s research²⁰³ and Dean’s composite volume.

De Niese only uses three special effects in the A section (Figure 4.3.1), by applying turn, trill, and dividing the rhythmic values. The accented syllables are prosodically performed and her trill is delicate. In measure 30, she employs a turn to decorate the repeated word *tanto* (so) and a rhythmic division happens in measure 40 instead of using a cadential trill. Although she only applies three methods to ornate the melody, these simple alterations anticipate the further vocal variations in the following sections.

²⁰³ “The cadenza should never be longer than can be sung in one breath.” Robert Donington, *A Performer's Guide to Baroque Music*, (New York: Charles Scribner's sons, 1974), 166.

Melody

De Niese

Pian-ge rò Pian-ge rò la sor-te mi-a si cru de-le e tan-to

11

Melody

De Niese

ri - a finché vi - ta in pe-tto avrò pian-ge - rò pian-ge - rò la

21

Melody

De Niese

sor-te mi-a si cru - de-le etan-to ria piange - ro lasor-te mi-a si cru - de-le

30

Melody

De Niese

e tan - to ri - a finché vi - ta in pet - to avro fin-ché vi-ta

39

Melody

De Niese

fin - ché vi - ta in pet - to avro

Figure 4.3.1 De Niese’s A section of “Piangerò la sorte mia”

The B section of this aria (Figure 4.3.2) is different from the previous arias. De Niese’s outstanding technique pulls off the coloratura scales in this section. The progression of the scales consists of the small value notes, so that singers cannot add additional notes or embellishments to decorate the passages.

Throughout the analysis of recordings, these coloratura measures rarely have variations. Handel originally created the coloratura runs as the melody line on the accented syllable *agiterò* (he will tremble). It might be Handel's intention to deliver the word prosodically. According to the concept of Baroque style, this improvisation should be sung in one breath. De Niese creates a brief and short version of the ending motion in this section. Moreover, her finale gives a dramatic ending, which increases the sense of Cleopatra's anger and fear.

The image displays a musical score for the B section of "Piangerò la sorte mia" by Gaetano Cappuccini. It consists of six systems, each with a Melody line (treble clef) and a De Niese line (bass clef). The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The lyrics are written below the De Niese line.

Melody
De Niese
ma poimor - ta d'o-gn'in tor - no il ti-ran - no e no - tte egior-

11
Melody
De Niese
no fat-ta spe-ttro a - gi-te-rò - - -

20
Melody
De Niese
- - - fa-tta spe - ttro fa-tta spe-ttro

30
Melody
De Niese
a - gi - te-rò ma poi mor-ta d'ogn'in-tor - no il

42
Melody
De Niese
tiran - no e no-tte e gior-no fa-tta spe - ttro a-gi - te-rò -

52
Melody
De Niese
- - fa-tta spe - ttro a - gi - te-rò

Figure 4.3.2 De Niese’s B section of “Piangerò la sorte mia”

In the da capo section (Figure 4.3.3), De Niese adds many more auxiliary notes and embellishments. The longer value notes can be divided into smaller value notes. De Niese usually fills the intervals with the slide or appoggiatura. Her creation of improvisatory notes has a similar shape to Handel's idea as shown in Dean's composite volume. In accordance with Dean's composite volume, De Niese's composed melody consecutively progresses within the original melodic structure. She emphasizes the accented syllable by sustaining longer on that syllable. She sings the scale toward the accented syllable to emphasize it as well. In measure 21, she uses a mordent, and trill with turned ending which requires high technique. Most passages consist of filling the intervals and slides. The end of the da capo section has a cadential trill.

Melody

De Niese

pian-ge - rò pian-ge - rò la-so-r-te mi - a si cru - de - le

10

Melody

De Niese

e tan-to ri - a fin-ché vi - ta in pet-to avro pian-ge - rò

19

Melody

De Niese

pian-ge - rò la sor - te mi-a sicru - de - le e tan-to ri-a pian-ge - rò la sor - te

28

Melody

De Niese

36

Melody

De Niese

avro fin-ché vi - ta fin-ché vi - ta in pet - toavro

Figure 4.3.3 De Niese’s repeated A section of “Piangerò la sorte mia”

Figures 4.3.4, 4.3.5 and 4.3.6 exhibit my personal invention of vocal embellishments and auxiliary notes for this aria. The original melodic frame illustrates Cleopatra's despair, sorrow, and sadness. I employ four trills in the A section. These trills are located on the accented syllables and describe Cleopatra's sobbing and trembling in the horrible situation. Many singers have recorded section A as written or by adding only a few ornaments, but I did not alter the melody figuration.

The figure displays a musical score for the aria "Piangerò la sorte mia". It consists of four systems, each with a Melody line and a Lee line. The score is in 3/8 time and the key signature has three sharps (F#, C#, G#). The lyrics are written below the Lee line. Four trills, marked with a red "tr", are placed on accented syllables in the Lee line.

Melody

Lee

piange - rò piange - rò la sor-te mi - a si cru - de - le e tan-to ri - a

12

Melody

Lee

finché vi - ta in pet-to avro piange - rò piange - rò la sorte mia

23

Melody

Lee

si cru - dele e tan-to ri - apian - ge - rò lasor - te mia si cru - dele e tan-to ri - a

32

Melody

Lee

finché vi - ta in pet-to avro finché vita finché vi - ta in pet-to avro

Figure 4.3.4 Lee's A section of "Piangerò la sorte mia"

In the B section (Figure 4.3.5), the *Allegro* tempo and the music itself produce Cleopatra's agitation, aggressiveness, fear, anger, and fire for her brother. In particular, the shape of coloratura scales enhances the climax of her emotion. In order to perform the perfect scale, I could not add many ornaments or auxiliary notes. The scale as written is applied to the accented syllable; therefore, the lyrics are naturally stressed. Additionally, the long-value notes and high pitches are positioned on the accented syllables and emphasize the stressed syllables musically throughout the aria. As in the recording of De Niese, I also created a short version of the finale in the B section. In keeping with the Baroque authentic style, the concise ending should be performed in one breath.

The image displays a musical score for the B section of 'Piangerò la sorte mia' by Gaetano Cappone. The score is written in 3/8 time with a key signature of three sharps (F#, C#, G#). It consists of seven systems, each with a Melody line and a Lee line. The lyrics are: 'ma poi mor-ta d'ogn'in-tor-no il ti-ran-no e not-te egior-no fat-ta spet-tro a-gi-te-rò - - - - fat-ta spet-tro fat-ta spet-tro a-gi-te-rò ma poi mor-ta d'ogn'in-tor-no il ti-ran-no e not-te egior-no fat-ta spet-tro a-gi-te-rò - - - - fat-ta spet-tro a-gi-te-rò'. The Lee line includes several trills (tr) and some passages are highlighted in red.

Melody

Lee

ma poi mor - ta d'ogn'in - tor - no il ti-ran - no e not - te egior - no

12

Melody

Lee

fat-ta spet - tro a - gi-te-rò - - - -

20

Melody

Lee

- - - fat-ta spet - tro fat-ta spet-tro a - gi -

31

Melody

Lee

- te-rò ma poi mor-ta d'ogn'in-tor - no il ti-ran -

43

Melody

Lee

no e not-te egior-no fat-ta spet - tro a-gi - te-rò - -

53

Melody

Lee

- fat-ta spet - tro a - gi - te-rò

Figure 4.3.5 Lee's B section of "Piangerò la sorte mia"

I employed four trills in the da capo section (Figure 4.3.6). In creating my own vocal improvisations, I borrowed ideas for ornaments and note figurations from the recordings of Dessay and De Niese. By moving the auxiliary notes forward in flow, Cleopatra's despair and sadness are delivered to listeners. The end of the section ends with a cadential trill. All the trills are also placed on the accented syllables. The repeated words, for instance *petto* (breast), *tanto* (so), and *sorte* (fate) are sung with disparate variations respectively. I apply an ascending scale to emphasize the accented syllables (measures 10, 14, 33, and 34). However, when the unaccented syllables are located on the highest note (measures 5, 24, 25, 26, and 27), I sing softly and gently on these syllables.

Melody

Lee

pian-ge - rò pian-ge - rò la sor-te mi - a si cru - de - le

10

Melody

Lee

e tan - to ri - a fin-ché vi - ta in pet-to avro pian-ge-

18

Melody

Lee

rò pian-ge - rò la sor-te mi - a si cru - de-le e tan - to

26

Melody

Lee

ri-a pian-ge - rò la sor - te mi-a si cru - de-le e tan-to ri - a fin-ché vi ta

35

Melody

Lee

inpet - to avro fin-ché vi-ta fin-ché vi - ta inpet to avro

Detailed description: The image shows a musical score for the opera 'Piangerò la sorte mia'. It consists of five systems, each with a Melody line and a Lee line. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The lyrics are written below the Lee line. Performance markings include red slurs and accents over the Lee line, and red 'tr' markings above the Melody line. Measure numbers 10, 18, 26, and 35 are indicated at the start of their respective systems.

Figure 4.3.6 Lee's repeated A section of "Piangerò la sorte mia"

4.4 Analysis of “Tornami a vagheggiar”

Table 4.4 Tornami a vagheggiar

SONG TITLE		TORNAMI A VAGHEGGIAR
ORIGINAL KEY		Bb Major
LIBRETTIST		Anonymous, Handel adapted the libretto from Riccardo Broschi’s <i>L’Isola Di Alcina</i>
LARGER WORK		<i>Alcina</i>
TEMPO		<i>Largo - Allegro - Largo</i>
MOOD		Excitement, Desire
COMPOSITION DATE		1735
LYRICS	ITALIAN	ENGLISH

A Tornami a vagheggiar,
te solo vuol' amar
quest'anima fedel,
caro mio ben.

Come back to woo me;
Only you does this faithful soul wish to
love,
My dearly beloved, dear one!

B Già ti donai il mio cor;
fido sarà il mio amor;
mai ti sarò crudel
cara mia speme.

I have already given you my heart:
My love will be true;
Never will I be cruel to you,
my dear hope.

*Translated by Robert L. Larsen & Martha Gerhart.*²⁰⁴

Handel premiered his serenata “O, come chiare e belle,” HWV 143 in Rome, on September 9, 1708.²⁰⁵ It was dedicated to the Pope and was composed to celebrate Marquis Francesco Marescotti Ruspoli’s victory against Austrians. Handel applied Italian style to

²⁰⁴ Robert L. Larsen and Martha Gerhart, *Coloratura Arias for Soprano*, (New York: G. Schirmer, Inc., 2002), 4.

²⁰⁵ George F. Handel, *Musica al Fresco an Italian Serenata Anthology Volume II: Oh, Come Chiare e Belle*, edited by Alejandro Garri and assisted by Kent Carlson, (Frankfurt: Garri Editions, 2005), viii.

this serenata, and Gloria's aria "Tornami a vagheggiar" was used as Morgana's aria in *Alcina*.²⁰⁶ The tempo of Morgana's aria "Tornami a vagheggiar" has been slightly varied throughout the 20th and 21st centuries. Virtuoso singer Joan Sutherland recorded this aria in 1963²⁰⁷ at approximately 137~138bpm. The recording contains a sharply contrasting dynamic in the repetition of the rhythmic and melodic patterns of section A. Sutherland performed trills on the principal cadences, including a short cadenza in the end of section B. The repeated A section has brilliant ornaments to show her vocal technique; the stepwise motion of improvised notes in the high range dramatically progresses to the climax.

Through the 1958, 1959, and 1963 versions of Sutherland's performance, "Tornami a vagheggiar" has been presented in different ways. The style of tempo, vocal ornaments, and dynamics developed slightly through the years. On her *Alcina* album, Sutherland sang this aria. She is still considered a matchless Handelian singer in her era. Her superior trills and coloratura skills were the best in the world. She sometimes used the highest ending in the da capo section. Although her style effectively conveys Morgana's or Alcina's heart trembling for Ruggiero, overwhelms the original melodic figures.

In 1985, Richard Hickox conducted *Alcina* with Arleen Augér in the title role.²⁰⁸ In this production, Morgana sings this aria, unlike Sutherland's recording, in which the aria was assigned to Alcina. On this recording Eiddwen Harrhy presents the lively character of Morgana in this scene and decorates the aria with traditional Baroque performance practice.

²⁰⁶ George F. Handel, *Musica al Fresco an Italian Serenata Anthology Volume II: Oh, Come Chiare e Belle*, edited by Alejandro Garri and assisted by Kent Carlson, (Frankfurt: Garri Editions, 2005), viii.

²⁰⁷ Joan Sutherland, "Tornami a vagheggiar." Released in 1963, London Symphony Orchestra, Track on 3 *Handel, Alcina Highlights*, Conducted by Richard Bonyngé. UK: The Decca Record Company Limited, 1 sound LP.

²⁰⁸ Eiddwen Harrhy, "Tornami a vagheggiar" *Handel: Alcina*, HWV 34, conducted by Richard Hickox, Recorded in 1985, Released on August 29th, 2006, London: Emi Classics, Compact disc.

Her trills always start a step above the main notes in the simple A section. The tempo is steady, and her additional notes naturally connect between the intervals. The simplest ending in the B section demonstrates that she follows the scholars' instruction regarding the da capo aria. The A section of this aria includes a number of scales, she sings as written for the first run. She does not change the coloratura section for the A section, she adds several trills and a short cadenza at the end of the A section. Harry creates several auxiliary notes within the scale in the B and repeated A sections. Her light coloratura skill enables her to present the scale with her additional melodic lines evenly.

An alternative performance of "Tornami a vagheggiar" can be found in the works of Emma Kirkby, a Baroque specialist singer. Her Morgana's aria²⁰⁹ includes many appropriate features of vocal embellishments. She utilizes trills in section A and adds ornaments in section B, including cadential trills. Kirkby applies vocal ornaments, such as auxiliary notes, slides, appoggiaturas, and trills in the repeated A section. The end of the piece contains brief auxiliary notes and a cadential trill. Her performance maintains the original melodic structure with historically appropriate variations.

Joan Sutherland employed a dynamic effect in the progression of the scale in her early recording. Kirkby borrowed this idea from Sutherland, which appears in measure 21 through measure 24 of her A section. (Figure 4.4.1). One trill is added and three more cadential trills decorate Morgana's sparkling personality in the A section. In this scene, Morgana falls in love when she sees Ruggiero and she cannot hide her trembling heart.

²⁰⁹ Emma Kirkby, "Tornami a vagheggiar." Recorded on September 23-25, 1991, Walthamstow Assembly hall, London. Track 8 on *Handel-Arne: Arias*, Conducted by Christopher Hogwood, The Academy of Ancient Music, Editions de L'Oiseau-Lyre, Compact disc.

Therefore, the trills can be a helpful element to point out Morgana's happiness and excitement.

Melody

Kirkby

Tor - na-mia va-ghe - ggia - r te so-lo vuo-l'a - ma - r que - st'a-ni-ma fe -

6

Melody

Kirkby

de - l ca - ro mi - obe - ne ca - ro tor - nami a va-ghe -

14

Melody

Kirkby

ggia - r tor-namia va-ghe - ggia - - -

21

Melody

Kirkby

mf - *mp* - *mf* - *mp* - - r te so-lo vuo-l'a -

Melody

Kirkby

mar te so-lo vuo-l'a - mar ques - t'a-ni-ma fe - del ca-ro mi - obe - ne te so-lo vuo-l'a -

The image shows a musical score for Kirkby's A section of "Tornami a vagheggiar". It consists of three systems of staves, each with a Melody line and a Kirkby line. The first system (measures 36-40) features a highly rhythmic melody with two trills (tr) marked above the Kirkby line. The second system (measures 41-44) shows a more melodic line with a red trill (tr) marked above the Kirkby line. The third system (measures 45-48) is a cadential section with a red trill (tr) marked above the Kirkby line. The lyrics are: "ma - - - - -", "r que - st'a-ni-ma fe - del ca-ro mi-o be - ne ca - ro", and "ca - ro mio be - ne.".

Figure 4.4.1 Kirkby's A section of "Tornami a vagheggiar"

Because Handel did not notate precise ornaments, tempos, or dynamics, singers must devise their own interpretation. Depending on the lyrics, some singers have a different tempo between the A and B sections. Kirkby has a tempo of 137 bpm for the first section and slower less than 127 bpm in the B section. She employs three additional trills in the B part. The cadential trill is the only decoration for the end of the section.

The image displays three systems of musical notation for Kirkby's B section of "Tornami a vagheggiar". Each system consists of a Melody line and a Kirkby line. The first system (measures 1-6) shows the initial phrase with lyrics: "Già ti do-naillmio cor Già ti do-naillmio cor fi - do sa-ràilmio amor". The second system (measures 7-14) continues the phrase with lyrics: "mai ti sa-ròcru - del ca-ra mi-a spe - me mai ti sa-ròcru - del fi - do sa-ràilmio amor". The third system (measures 15-22) concludes the section with lyrics: "mai ti sa-rò cru - del ca-ra miaspe - me ca - ra mia spe - me." Red trill ornaments (tr) are placed above specific notes in the Kirkby line of the second and third systems.

Figure 4.4.2 Kirkby's B section of "Tornami a vagheggiar"

In the first phrase of the da capo section, Kirkby's method of melodic decoration is similar to Handel's interpretation. Measures 1 and 3 change the rhythmic value exactly in the same way, and again in measures 2 and 4. The application of divisions is continuously shown in the following measures. She keeps the dynamic effect for four measures. The same shape of alternation in the rhythmic value occurs in the measures 22 and 24.

Melody

Kirkby

Tor - namia va-ghe - ggiar te solo vuo-l'a - mar ques - t'a-ni-ma fe -

6

Melody

Kirkby

del ca - ro mi - o be - ne ca - ro tor-nami avaghe -

14

Melody

Kirkby

ggiar Tor-nami a va-ghe - ggiar

21

Melody

Kirkby

mf *mp* *mf* *mp*

26

Melody

Kirkby

Te so-lo vuo-l'a - mar te so-lo vuo-l'a - mar ques - t'a-ni-ma fe - del ca-ro

The image displays three systems of musical notation for the piece "Tornami a vagheggiar". Each system consists of a Melody line (treble clef) and a Kirkby line (treble clef). The key signature is one flat (B-flat major or D minor). The lyrics are written below the Kirkby line.

System 1 (Measures 33-38):
 Melody: *tr* (trill) above the final note of the phrase.
 Kirkby: *tr* (trill) below the first note of the phrase.
 Lyrics: mio be - ne te so-lo vuo-l'a - mar

System 2 (Measures 39-45):
 Melody: *tr* (trill) above the first note of the phrase.
 Kirkby: *tr* (trill) above the first note of the phrase.
 Lyrics: ques - t'a-ni-ma fe - del ca-ro mi-o be -

System 3 (Measures 46-52):
 Melody: *tr* (trill) below the second note of the phrase.
 Kirkby: *tr* (trill) below the second note of the phrase.
 Lyrics: ne ca - ro ca - ro mio be - ne.

Figure 4.4.3 Kirkby’s repeated A section of “Tornami a vagheggiar”

An appoggiatura decorates the repeating word *caro* (dear) in the measure 44. Additional trills and divisions are the main ornaments for her da capo section. This little change entertains listeners and conveys Morgana’s delicate emotion. Kirkby however, does not divide the sixteenth notes and performs the original melody with her finest technique.

Both Kirkby’s performances and mine have a tempo of 137 bpm in the A and da capo sections. Her B section has a tempo of 128 bpm, but my tempo is slower than hers. In order to present an original melodic structure in the A section (Figure 4.4.4), I only employ the dynamic changes between measures 21 and 24, derived from Kirkby’s idea (Figure 4.4.1). Two additional trills decorate the important cadences and emphasize the word *bene*

(beloved). In measure 33, the word *mio bene* (my beloved) express how much Morgana loves Ruggiero thus trills are appropriate and express her vibrant heart.

Melody

Lee

Tor - na-mi avaghe - ggiar te so-lovuola - mar que - st'ani-ma fe -

6

Melody

Lee

del ca - ro mio be - ne. ca - ro tor - na-mi avaghe -

14

Melody

Lee

ggiar tor - na-mi avaghe - ggiar

21

Melody

Lee

mf mp mf mp te so-lovuola -

28

Melody

Lee

mar te so-lovuola - mar que-st'anima fe - del caro mio be - ne. te so-lovuola -

The image shows three systems of musical notation for the A section of 'Tornami a vagheggiar'. Each system consists of a Melody line and a Lee line. The first system (measures 36-40) features a complex, rhythmic melody with several trills (tr) marked above the notes. The Lee line has a similar rhythmic pattern with a trill (tr) marked above the notes. The second system (measures 41-49) shows a more melodic line with a trill (tr) marked in red above the notes. The Lee line has a simpler, more melodic line. The third system (measures 50-53) shows a simple, slow melody with a trill (tr) marked above the notes. The Lee line has a simple, slow melody.

Lyrics for the first system: mar

Lyrics for the second system: que-st'a-ni-ma fe - del caro mio be - ne. Ca - ro

Lyrics for the third system: ca - ro mio be - ne.

Figure 4.4.4 Lee's A section of "Tornami a vagheggiar"

A few more ornaments and additional notes play within the melody in my B section (Figure 4.4.5). Morgana hopes and wants to be with him, so she repeats *speme* (hope) three times in the B section. Therefore, I decided to add trills to express her earnest desire. Morgana's feeling of hope is intensified by gradually adding auxiliary notes in the following phrases. The finale of section B includes a short cadenza with a cadential trill. The word *amor* (love) is the key word in this section; therefore, I employ an appoggiatura to stress the word in measure 14. The end of the B section has a short cadenza. Kirkby only uses the trill on the word *speme*, but I add a short passage to give a different effect on the repeated stanza *cara mia speme* (dear my hope). This stanza repeats twice at the very end of this section. In measure 16, *cara* (dear) has a descending motion, but the following

composed passage has an opposite movement. By transforming the melodic progression, it emphasizes Morgana’s desirable hope.

The image displays a musical score for the B section of 'Tornami a vagheggiar' by Lee. It consists of four systems of music, each with a 'Melody' staff and a 'Lee' staff. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the 'Lee' staff.

System 1 (Measures 1-6):
 Melody: $\text{G}4 \text{A}4 \text{B}4 \text{C}5 \text{B}4 \text{A}4 \text{G}4 \text{F}4 \text{E}4 \text{D}4 \text{C}4$
 Lee: $\text{G}4 \text{A}4 \text{B}4 \text{C}5 \text{B}4 \text{A}4 \text{G}4 \text{F}4 \text{E}4 \text{D}4 \text{C}4$
 Lyrics: Già ti do-naiil mio cor Già ti do-naiil mio cor fi - do sa-rà'l mioa - mor

System 2 (Measures 7-13):
 Melody: $\text{B}4 \text{C}5 \text{B}4 \text{A}4 \text{G}4 \text{F}4 \text{E}4 \text{D}4 \text{C}4 \text{B}3 \text{A}3 \text{G}3 \text{F}3 \text{E}3 \text{D}3 \text{C}3$
 Lee: $\text{B}4 \text{C}5 \text{B}4 \text{A}4 \text{G}4 \text{F}4 \text{E}4 \text{D}4 \text{C}4 \text{B}3 \text{A}3 \text{G}3 \text{F}3 \text{E}3 \text{D}3 \text{C}3$
 Lyrics: mai ti sa-rò cru - del ca-ra mia spe - me. Mai ti sa-rò cru - del fi - do sa-rà'l mioa -

System 3 (Measures 14-20):
 Melody: $\text{B}4 \text{C}5 \text{B}4 \text{A}4 \text{G}4 \text{F}4 \text{E}4 \text{D}4 \text{C}4 \text{B}3 \text{A}3 \text{G}3 \text{F}3 \text{E}3 \text{D}3 \text{C}3$
 Lee: $\text{B}4 \text{C}5 \text{B}4 \text{A}4 \text{G}4 \text{F}4 \text{E}4 \text{D}4 \text{C}4 \text{B}3 \text{A}3 \text{G}3 \text{F}3 \text{E}3 \text{D}3 \text{C}3$
 Lyrics: mor mai ti sa-rò cru - del, ca-ra miaspe - me ca - ra mi-a spe -

System 4 (Measures 21-22):
 Melody: $\text{B}4 \text{C}5 \text{B}4 \text{A}4 \text{G}4 \text{F}4 \text{E}4 \text{D}4 \text{C}4 \text{B}3 \text{A}3 \text{G}3 \text{F}3 \text{E}3 \text{D}3 \text{C}3$
 Lee: $\text{B}4 \text{C}5 \text{B}4 \text{A}4 \text{G}4 \text{F}4 \text{E}4 \text{D}4 \text{C}4 \text{B}3 \text{A}3 \text{G}3 \text{F}3 \text{E}3 \text{D}3 \text{C}3$
 Lyrics: - me.

Figure 4.4.5 Lee’s B section of “Tornami a vagheggiar”

In order to follow the style of Handel’s ornaments, I changed the shape of the first entrance of the da capo section. This creative application is shown in Dean’s composite volume and Kirkby’s performance. This tiny change might serve as a signal for the beginning of the da capo section in da capo arias. Accordingly, the audience will expect to

hear additional notes and ornaments provided by the singer's technique. The tempo returns to the original speed, and the dynamic difference appears again in the repeated A section. Measures 1 through 3 have the same rhythmic alteration that I employed in the previous aria (Figure 4.3.6). One more trill occurs on the word *caro*. Due to the addition of the trill, the sustained note is shimmering and adds stress the accented syllable. The short ending is perfect for this da capo section because this piece is showy in itself.

Melody

Lee

Tor - na mia va-ghe - ggiar te so-lovuol a - mar que - st'a-ni-ma fe -

6

Melody

Lee

del ca - ro mio be - ne. ca - ro tor - na-mia va-ghe -

14

Melody

Lee

ggiar Tor - na-mi a vagheg - giar

21

Melody

Lee

mf *mp* *mf* *mp* te so-lovuola -

28

Melody

Lee

mar te so-lovuola - mar que - st'a-ni-ma fe - del ca-ro mio be - ne. te so-lovuola-

36

Melody

Lee

mar

41

Melody

Lee

que - st'a-ni-ma fe - del ca-ro mio be - ne. Ca - ro

50

Melody

Lee

ca - ro mi - o be - ne.

Detailed description: The image shows a musical score for a piece titled "Tornami a vagheggiar". It consists of four systems of music, each with a Melody line and a Lee line. The key signature is one flat (B-flat major or D minor). The first system (measures 28-35) features a melody with a trill (tr) on the final note of the phrase. The second system (measures 36-40) is a more rhythmic section with many sixteenth notes and trills. The third system (measures 41-49) continues the melody with a trill on the final note. The fourth system (measures 50-52) is a simple, slow section with long notes and a trill on the final note. The lyrics are in Italian and describe a scene of devotion and love.

Figure 4.4.6 Lee's repeated A section of "Tornami a vagheggiar"

CONCLUSION

The first revival of Handel's operas in the twentieth century occurred in Göttingen, produced by Oskar Hagen.²¹⁰ After the performance of *Rodelinda* in 1920, five other rediscovered operas of Handel: *Ottone*, *Giulio Cesare*, *Xerxes*, *Ezio*, and *Radamisto* were performed during the following six years, "which had been buried in oblivion for about 200 years."²¹¹ Although his heavily adapted versions of revived Handelian operas were harshly criticized, Hagen opened the gate for the revival of Handel's operas and encouraged the research of Baroque performance practice.

Between 1858 and 1902, Friedrich Chrysander published the *Händel-Gesellschaft* (German Handel Society) edition, including 105 volumes of Handel's oeuvre. Based on Chrysander's collected edition, the *Hallische Händel-Ausgabe* (HHA) collection was published by Bärenreiter in 1955. HHA is a collected critical edition of Handel's works, and the preface of each volume includes performance practice, biography, and critical report. It also contains facsimiles, librettos printed for the first performance, and literal German translations of the text.²¹² The HHA of selected operas was published by Bärenreiter in 1962 (edited by Walter Siegmund-Schultze, *Giulio Cesare*); 1993 (edited by David R. Kimbell, 1711 version of *Rinaldo*); 1996 (edited by Kimbell, 1731 version of *Rinaldo*); and 2009 (edited by Siegfried Flesch, *Alcina*). The prefaces of three operas in HHA provide valuable information on the editorial changes and modern performance practice, which affects the style of singers' performance practices. As a result, singers can

²¹⁰ Winton Dean, "Handel's 'Giulio Cesare,'" *The Musical Times*, vol. 104, no. 1444 (Jun 1963): 402.

²¹¹ Website of Georg-August-Universität Göttingen: <https://www.uni-goettingen.de>. "The Georg-August-Universität and the Göttingen Handel Festival."

²¹² George Frederic Handel, *Alcina*, Serie II: Opern, Band 33, HHA Kritische Gesamtausgabe herausgegeben von der G.F. Händel – Gesellschaft, Germany: Kassel: Bärenreiter, 2009, Preface.

correctly interpret Handel's music and perform with a stylistically appropriate performance practice based on the knowledge of present-day interpretation.

Robert Donington published Baroque performance practice references, such as *The Interpretation of Early Music* (1974) and *Baroque Music: A Style and Performance* (1982). Donington's research and the publication of HHA helped musicians interpret historically informed Baroque performance practice. Through scholarly research, Handel's vocal works have been better understood. Winton Dean is also a recognized authority on Handel's operas. Dean's edited composite volume guides the interpretation of Handel's vocal embellishments. Although Frederick Neumann's *Ornamentation in Baroque and Post-Baroque Music* specializes in the music of J.S. Bach, his work is a reliable guide to general Baroque performance practice based on musical evidence and contemporary Baroque treatises. Therefore, I strongly recommend these books to students and singers who desire to understand the types of Baroque ornamentation. The primary treatises in the Baroque period are usually related to instrumental music; however, Francesco Tosi's *Observations on the Florid Song* includes the manner of Baroque performance practice in singing. For singers who wish to master authentic Baroque performance practices, those references provide a general interpretation of Baroque contemporary style and the manner of using ornamental formulas.

Most recordings earlier than 1950s had no embellishments in the da capo arias. When singers recorded their recital performances, there was no cut in the repeated section during this time. Joan Sutherland's 1950s recording must have been remarkable in that period because she was the only person who decorated Handel's da capo arias. She added her own variations, and her performance might have inspired Baroque scholars to initiate

research on Handel's performance practice. Her subsequent recordings show that she carefully modified and designed her own improvisations. Sutherland's performances caught people's attention, and many contemporary singers started adding their own variations to Handel's opera arias. Some of her recordings contain too much elaboration because of the unique improvisations of her husband, conductor Richard Bonyngue. However, her noble technique produced majestic embellishments successfully, and her recordings are legendary to this day. Singers began to include creative ornaments and various dynamics for Handel's da capo arias after Sutherland's employment of vocal embellishments. This fashion carried over to live performances, and virtuoso singers sometimes overexaggerated their ornaments to flaunt their vocal technique. Audiences became accustomed to numerous variations and they expected to hear them in Handel's operatic arias. This encouraged singers to use excessive improvisation. However, the acceleration of Handel scholarship has ceased the abuse of vocal variations; critics sharply criticized these over-ornamented recordings and performances. In keeping with the development of Handelian research, gradually more Baroque color has been added in Handel's opera recordings since those recordings from the 1950s.

In the twentieth century, a full production of *Giulio Cesare* was revived in 1922 and the earliest recording is the 1953 version. *Alcina* was performed in 1928, and the recording of the 1957 version is the earliest remaining. *Rinaldo* was performed in 1954, in Halle, Germany, and the 1977 recording remains as the earliest version. All of the first full production recordings have a lack of vocal variations. After the second half of the 1990s, however the recordings have been, for the most part, characterized by authentic Baroque style. In 1987, Dean's critique of improper vocal ornaments in Handelian works had a

strong impact on modern singers and conductors. After the second half of 1980s, musicians adopted authentic Baroque performance practice based on the research of Donington and Neumann. Based on the study of Handelian performance practice, musicians now have knowledge of an appropriate style to perform Handel's vocal works. The authentic style of Baroque performance practice spread worldwide, producing many Baroque specialists who could participate in recording Handel's operatic arias during the 1990s and 2000s. Specifically, Emma Kirkby (conducted by Christopher Hogwood and Roy Goodman), Miah Persson (conducted by René Jacob), Danielle de Niese (conducted by William Christie), Eiddwen Harrhy (conducted by Richard Hickox), Valerie Masterson (conducted by Charles Mackerras), and Julianne Baird (conducted by Edward Brewer) rejuvenated Handel's vocal works based on authentic Baroque style. In Handel's lifetime, most Handelian singers were originally from Italy and performed in Europe and London. They elaborated Handel's Italian arias with their "innate musicianship and sense of propriety."²¹³ I think that they were also well-versed in fashion of Baroque performance practice because of their international exposure. Thus, they might stay within the Baroque era taste by assimilating Baroque contemporary performance practice. Baroque contemporary singers might choose their vocal ornamentations based on their technique, but I suspect that they might have seriously taken into consideration the taste of composers, theaters, and audiences. It is probable that a few singers had preferred ornamentations or employed the same methods to elaborate the da capo arias in different composers' productions; however I think Baroque virtuosos likely applied a variety of Baroque ornamentations for each production, over the course of their successful careers.

²¹³ Donington, *A Performer's Guide to Baroque Music*, 163.

Handel particularly adjusted the style of vocal ornamentations with singers during the rehearsals. I feel that he might have micro-managed the vocal ornamentation to ensure the success of his opera. Ornamented melody probably varied depending upon the circumstances and performers. Therefore, he did not notate specific ornaments on his autographs. This is why the recent Handelian scholars must continuously strive to uncover clues on Handel's usage of vocal ornamentations.

In conclusion, because of Baroque scholars' research and criticism from the late 1980s, classical singers' performances have gradually adhered to authentic Baroque performance practices. For example, singers who recorded after 1994 performed the arias as they were written in the first A section or by adding only standard ornaments. After 1994 the recordings of conductor René Jacobs, Christopher Hogwood, William Christie, and Roy Goodman as well as sopranos Emma Kirkby, Julianne Baird, Miah Persson, and Danielle de Niese represent a more authentic Baroque style of vocal embellishment, and their improvement of vocal ornamentations and variations adheres to the five characteristics of Handel's ornamented melody in Dean's composite volume. In addition, Donington's Baroque performance practice references and Dean's *Three Ornamented Arias* give reliable guidelines for creating historically appropriate vocal ornaments for Handel's operatic arias. Finally, when singers design their own vocal ornaments for Handel's arias, the recordings of conductors and singers as well as these scholars' references will serve as a guideline as to the manner of using authentic Baroque performance practice in terms of authentic style of vocal ornamentations, creative improvisations, tempos, and dynamics.

Handel's operatic arias are endlessly performed and recorded by various singers in full productions, gala concerts, solo recitals, and chamber recitals. There are scores of

different vocal improvisations. Some recordings contain appropriate Baroque style, but others do not. This paper will help to inform musicians in the way of choosing the correct recordings and creating appropriate Baroque elements for Handel's operatic arias. I would suggest students or singers listen to various recordings from the earliest through the most recent versions. By comparing and examining these ornamented melodies, singers can learn how to apply and choose which elements for any specific spot. Before creating their embellishments, students or singers should know what technique they possess. Based on a full understanding of their singing ability, they can select Baroque vocal ornamentations and design the ornamenting melody for Handel's da capo arias and deliver their own ornamentations and the meaning of the words clearly. I would also suggest using the appoggiatura, double appoggiatura, or slide as a beginning step, especially for young singers because it gives slight variations by adding two or three additional notes to each element. Students and singers should apply those elements based on the significant words and stressed or unstressed syllables. Later, with more experience, students or singers themselves can select appropriate auxiliary notes for ornamenting the melody based on the ideas of Baroque performance practice. My wish is that this paper will give you an understanding of appropriate Baroque vocal ornamentations, help you in selecting and comparing the recordings, and creating your own vocal embellishments for Handel's da capo arias.

PART II
DMA VOICE RECITAL

The University of Kentucky School of Music
Presents

Junghyun Lee
In a Doctor of Musical Arts Voice Recital

With Cliff Jackson, Piano
November 30th, 2016
Recital Hall, Singletary Center
6:00pm

PROGRAM

From <i>Die Jahreszeiten</i> (The Season, 1801) Welche Labung für die Sinne	Joseph Haydn (1732-1809)
<i>Three Songs</i> (1917), Op. 78 In Blossom Time Night Song at Amalfi Meadow-Larks	Amy Marcy Beach (1867-1944)
<i>Quatre Chansons de Jeunesse</i> (1926) Pantomime (c. 1883) Clair de Lune (c. 1882) Pierrot (c. 1882) Apparition (c. 1884)	Claude Debussy (1861-1918)
<i>4 Rispetti</i> , Op. 11 (1902) Un verde prati cello senza piante Jo dei sa luti ve ne mando mille E tanto c'è pericol ch'io ti lasci O sì che non sapevo sospirare	Ermanno Wolf-Ferrari (1876-1948)
Korean Art Songs The River of My Heart (c. 1981)	Soo-In Lee (1939-)
The Old Traditional Garment (c. 1948)	Yi-Sang Yoon (1917-1995)
The New Arirang (c. 1942)	Dong-Jin Kim (1913-2009)

This recital is presented in partial fulfillment of the requirements of the Doctoral of Music in voice performance. Junghyun Lee is a student of Cynthia Lawrence-Calkins.

PROGRAM NOTES

Welche Labung für die Sinne from *Die Jahreszeiten* (1801)

Welche Labung für die Sinne from *Die Jahreszeiten* (The Seasons, 1801), Hob. XXI: Franz Joseph Haydn (Mar. 31, 1732- May 31, 1809) was one of the most famous composers of his day. Most of his composition career was spent under the patronage of the Esterházy family from 1761 to 1790. He was extremely prolific composing symphonies, concertos, string quartets, keyboard sonatas, opera, masses, as well as *The Creation* and *The Seasons*.²¹⁴ Haydn, in his composition of the Seasons and the Creation was highly influenced by Handel. After his successful oratorio, *The Creation* (1798), he planned a second oratorio, *The Seasons*. He composed this oratorio over a period of 2 years because of illness.²¹⁵ The first private performance took place on April 24, 1801. The first public performance took place at the Redoutensaal on May 29, 1801.²¹⁶

The Seasons (1801) is an oratorio, composed for a large orchestra and mixed chorus. It also contains arias for three soloists: Simon (bass), Lucas (tenor), and Hanne (soprano). These are the same components of solo and chorus as in *The Creation*. Hanne's aria, "Welche Labung für die Sinne!" praises the season of summer. James Thomson's poem expresses refreshment, joy and peace in the summertime. The orchestration provides fast progression or soft legato to depict the change of themes and the liveliness of nature.

²¹⁴ Burkholder, J. Peter, *A History of Western Music*. 9th, (NY: W.W.Norton & Company, 2014), 521.

²¹⁵ James Webster, and Georg Feder, "Franz Joseph Haydn," *Grove Music Online*.
www.oxfordmusiconline.com.

²¹⁶ Landon, H.C. Robbins, *Haydn*, (NY: Praeger Publishers, 1972), 97.

Three Songs, op. 78 (1917)

Amy Marcy Beach (Mrs. H.H.A. Beach) (Sept. 5, 1867 - Dec. 27, 1944) was one of the earliest popular American woman composers of art song. She composed more than 300 musical works and left 117 songs. She was exceptionally talented on the piano and performed as a young pianist in public. When she married, she stopped touring as a concert pianist and started composing.

“Three songs (op. 78)” was published in 1917. When Mrs. Beach traveled to California in 1916, she composed, practiced and performed on the piano and published her masterpiece (which masterpiece? as well. When she stayed in San Diego, Dr. George Wharton James brought to Mrs. Beach’s attention a poem, “Meadowlarks,” by Mrs. Ina Coolbrith (American poet, writer, librarian), who had collaborated with Mark Twain and Bret Hart. Mrs. Beach set the poem dramatically for high soprano and dedicated it to Mrs. Carrie Slone Freeman. The lyrics of the first and third song of op. 78 are written by Mrs. Ina Coolbrith. Her poems praise the happy world and beautiful nature. The text of the second song of op. 78 is written by Ms. Sara Teasdale (American poet). Her poem is short and simple but, it is very dramatic and quite intense.

Quatre Chansons de Jeunesse (1926)

Claude Debussy (Aug. 22, 1862- March. 25, 1918) was a French composer and one of the most significant composers of his time. “His harmonic innovations had a profound influence on generations of composers.”²¹⁷ “He developed a highly original system of harmony and musical structure that expressed in many respects the ideals to

²¹⁷ François Lesure, and Roy Howat, “Claude Debussy,” *Grove Music Online*.
www.oxfordmusiconline.com.

which the impressionist and Symbolist painters and writers of his time aspired.”²¹⁸ Claude Debussy composed eighty-seven songs, including two unfinished songs, and several songs that exist in preliminary sketches or are unpublished.²¹⁹ “In this young collection, *Quatre Chansons de Jeunesses*, [Debussy] created a world of commedia dell'arte disguise - a mask of sophistication that half conceals deeper emotions.”²²⁰

1. Pantomime

Debussy began setting Verlaine's poems as early as 1882 and his poets shared a liking for a musical language and in some of their poems evoked the same eighteenth-century atmosphere.²²¹ This poem is derived from the *Fêtes galantes* (1869), which was published by Paul Verlaine. There are five characters - Pierrot, Clitandre, Cassandre, Harlequin and Columbine in this music. Debussy expresses different styles of melodie and rhythm in each of these pieces.

2. Clair de lune

“Paul Verlaine’s 1869 poem *Clair de lune* drew from Debussy three musical interpretations: the widely known third movement of the *Suite bergamasque* for piano, composed between 1890 and 1905; and two lesser known vocal settings, the first in 1882, and the second, a decade later in 1892.”²²² This poem is included in the *Fêtes galantes*. The atmosphere of this music is melancholy and calm. The vocal melody represents the

²¹⁸ Edward Lockspeiser, “Claude Debussy,” *Encyclopedia Britannica*, www.britannica.com.

²¹⁹ Kimball, Carol, *Song: A Guide to Art Song Style and Literature*, (WI: Hal Leonard Corporation, 2006), 190.

²²⁰ Concert Program "Harvest Song", *Missouri Chamber Music Festival 2011*, June 23-25, www.mochambermusic.org. 6.

²²¹ Marie-Claire Rohinsky, *The Singer's Debussy*, (NY: Pelion Press, 1987), 37.

²²² Joseph Dubose, “Clair de Lune,” <http://www.classicalconnect.com>.

spread of the moon light. The shimmering and brightening moonlight and the reflection of the light are illustrated by the chromatic melodies.

3. Pierrot

“Pierrot was a pantomime character, created and immortalized by the French mime Jean-Gaspard Debureau (1796-1848).”²²³ The poem was written by Théodore de Banville, a Parnassian poet, was known for the virtuosity of his poetic technique.²²⁴ “Pierrot” was dedicated to soprano Marie-Blanche Vasnier who had a light and high voice. Playful and funny rhythmic progress is representative of Pierrot.

4. Apparition

Except for this song, the above three melodies deal with characters or situations found in the Italian *commedia dell’arte*. The poem of apparition was written by Stéphane Mallarmé. It was written on behalf of his best friend Henri Cazalis for Cazalis’ fiancée, a beautiful blonde named Ettie Yapp. The lyrics are allusionary and symbolic and the music uses tone painting through various harmonies and dynamics. Throughout the song, the listener follows with great awareness the passions of love. The poem recalls the first kiss and the first meeting of a fiancée. As the stars brighten in the sky they are described musically as white bouquets by descending scales depicting the falling of the white starlight. At the end, in the left hand of the piano, there is a pattern of two eighth-notes in a rhythm that depicts the heartbeat.

²²³ Marie-Claire Rohinsky, *The Singer’s Debussy*, (NY: Pelion Press, 1987), 58.

²²⁴ Marie-Claire Rohinsky, *The Singer’s Debussy*, (NY: Pelion Press, 1987), 35.

Quattro Rispetti, Op. 11 (1902)

Ermanno Wolf-Ferrari (Jan. 12, 1876 – Jan. 21, 1948) is an Italian composer and born of a German father and Italian mother in Venice. “He studied art at the Accademia di Belle Arti -Rome (1891-2) - and worked as a musician in his spare time.”²²⁵

“In 1892, however, after he had moved to Munich to continue his art studies, he entered the Munich Akademie der Tonkunst, where he was a counterpoint pupil of Rheinberger. In 1895, without having completed his final examination, he returned to Venice. He also spent some time in the late 1890s in Milan, where he became a protégé of Boito and met Giulio Ricordi, who did not, however, accept his music for publication. Thus, began the long period in which his music repeatedly proved more acceptable in Germany than in Italy. During 1900–03 Wolf-Ferrari was again in Munich, after the failure in Venice of *Cenerentola*. But the successes in Germany of the same opera’s revised version, and of his cantata *La vita nuova*, resulted in his being appointed director of the Liceo Musicale, Venice (1903–9).”²²⁶

Wolf-Ferrari wrote eight *rispetti* for voice and piano in 1902. It consists of 2 sets which are both called "Quattro Rispetti" (Opus.11 and Opus 12). The term “Rispetti is a poetic term referring to verses of 8 lines, each line having 11 syllables. The rhyme of the first four lines alternate in the rhyme scheme and the last four lines rhyme in pairs. The source of these four simple verses is anonymous. These songs are not individually titled and are usually performed as a group and where the author of the poem is unknown.”²²⁷ Musically, they are lyrical in their settings and are tied together with dramatic melody progressions. In these songs, “Wolf-Ferrari does employ more contemporary harmonic progressions or resolutions.”²²⁸

1. Un verde praticello senza piante

Un verde praticello senza piante (A green field without trees) is in the Italian folk-song style. This song uses imagery to describe the performer’s lover. Several words are

²²⁵ Carol Kimball, *Song: A Guide to Art Song Style and Literature*, (WI: Hal Leonard Corporation, 2006), 435.

²²⁶ John C. G. Waterhouse, “Ermanno Wolf-Ferrari,” *Grove Music Online*. www.oxfordmusiconline.com.

²²⁷ Wikipedia, “Quattro Rispetti, Op. 11,” <https://en.wikipedia.org>.

²²⁸ Kimball, *Song: A Guide to Art Song Style and Literature*, 436.

ornamented so that it emphasizes how she loves him. The last two measures of this song end with the exact same shape of the two measures in the opening but switches to a major key which represents the truly happy ending.

2. Jo dei saluti ve nel mando mille

Jo dei saluti ve nel mando mille (I send you greetings thousand times) is more dramatic than the first song. The text talks about how much she loves him. The power of love and passion in love is shown through the ascended melody. The last phrase shows the beauty of love compared to the growing leaves of the Springtime.

3. E tanto c'è pericol ch'io ti lasci

E tanto c'è pericol ch'io ti lasci (It is dangerous to leave you) tells of endless of love. "It is underscored by arpeggiated figures and features a graceful vocal line, which becomes increasingly expansive for the last three phrases."²²⁹

4. O si che non sapevo sospirare

O si che non sapevo sospirare (O, I did not know sighing) is in a "gay tarantella rhythm; the metronome marking is presto."²³⁰

Korean Art Songs

내 맘의 강물 (*The River of My Heart*)

Composer, **Soo-In Lee** (Jan. 8th, 1939) was born in Masan, Gyeongsangnam-do of South Korea. He has composed many Korean Art songs and children's songs. His songs are very popular, and most people can sing them easily.

²²⁹ Carol Kimball, *Song: A Guide to Art Song Style and Literature*, (WI: Hal Leonard Corporation, 2006), 436.

²³⁰ Kimball, *Song: A Guide to Art Song Style and Literature*, 436.

The song and text of “*The River of My Heart*” are written by Soo-In Lee. He composed this piece early 1980s and it is “ABA” form. This piece represents our life by comparing it to the river. The melody and text are lyrical.

신아리랑 (*The New Arirang*)

Dong-Jin Kim (Mar. 22nd, 1913 – Jul. 31st, 2009) was one of the representative composers in South Korea. He was born in An-ju, Pyeongannam-do of North Korea. He composed about 100 Korean Art songs and about 400 songs for the song of children and soldiers. He also composed the opera "Chun-Hyang Jeon" in 1997.

Arirang is representative of Korean folk song. In December 2012, it was nominated as a Unesco world heritage song. There are three meanings of Arirang; 'I say good-bye to you', 'I was deaf' and, Mourning for 'Arang'. Every province has their own 'Arirang'; it has same text but, slightly different melodies. In the middle of the song this composer uses the original melody in the beginning of the second verse.

고풍의상 (*The Old Traditional Garment*)

Yi-Sang Yoon (Sept. 17th, 1917 – Nov. 3rd, 1995) achieved recognition in Europe. He studied abroad in Paris and he graduated from the University of Berlin. His style of composition is a combination of western and eastern music styles.

Yi-Sang Yoon used Chi-Hun Cho (1920-1968)’s poem in “*The old traditional garment*” as a text. He uses 6/8 meter which recalls the Korean traditional rhythm in the song. This poem describes a woman who wears the “*Hanbok*”- the traditional dress of Korea and rides a swing in the night. The wind-bell is ringing in the breeze and she looks like a butterfly. Various rhythmic changes depict a lively motion.

Welche Labung für die Sinne

Willkommen jetzt, o dunkler Hain,
Wo der bejahrten Eiche Dach
Den kühlenden Schirm gewährt,
Und wo der schlanken Espe Laub
Mit leisem Gelispel rausht!
Am weichen Moose rieselt da
in heller Flut der Bach,
und fröhlich summend irrt und wirrt
die bunte Sonnenbrut.
Der Kräuter reinen Balsamduft
verbreitet Zephirs Hauch,
und aus dem nahen Busche tönt
des jungen Schäfers Rohr.

Welche Labung für die Sinne!
Welch' Erholung für das Herz!
Jeden Aderzweig durch strömet,
und in jeder Nerve bebt
erquikkendes, erquikkendes Gefühl.
Die Seele wachet auf
Zum reizen den Genuss,
Und neue Kraft erhebt
Durch milden Drang die Brust.

Meadow-Larks

Sweet, sweet, sweet!
O happy that I am!
Listen to the meadow-larks, across the fields that sing!
Sweet, sweet, sweet!
O subtle breath of balm, O winds that blow, O buds that
grow, O rapture of the spring!
Sweet, sweet, sweet!
O skies serene and blue, that shut the radiant pastures in, that
fold the mountain's crest!
Sweet, sweet, sweet!
What of the clouds ye knew? The vessels ride a golden tide
upon a sea at rest.
Sweet, sweet, sweet!
Who prates of care and pain? Who says that life is sorrowful?
O life, so glad, so fleet!
Ah, he who leads the noblest life, Finds life the noblest gain,
The tears of pain a tender rain
To make its waters sweet.
Sweet, sweet, sweet!
O happy world that is!
Dear heart! I hear a cross the fields my mateling pipe and
call.
Sweet, sweet, sweet!
O world so full of bliss,
O world so full of bliss! For life is love, the world is love,
And love is over all, For life is love, the world is love, And
love is over all!

Welcome now, o dark grove,
Where (under) the dome of the old oak tree
(the) cooling shelter awaits,
And where the thin Aspen leaves
with soft endless whispers rustle!
On the moss there trickles here
The bright water of the brook,
And lively buzzes, wandering and confused,
The colorful sun-brood.
The herbs pure balmy-scent
Spread zephyr's breath,
And from the nearby thick bushes sounds,
The young shepherds flute.
How refreshing to the senses!
What a relief to the heart!
Through each vein,
And in every nerve streams,
A reviving sensation.
The soul wakes up
To the charming pleasure,
And new strength arises
Through a peaceful pressure, in the breast.

Night Song at Amalfi

I asked the heav'n of stars,
What I should give my love?
It answer'd me with silence, Silence above.

I asked the darkened sea,
Down where the fishers go;
It answer'd me with silence, Silence below.

Oh, I could give him weeping,
Or I could give him song,
but how can I give silence,
Silence, my whole life long?
My whole life long?

In Blossom Time

It's O my heart, my heart,
To be out in the sun and sing,
To sing and shout in the fields about,
In the balm and the blossoming!
Sing loud, O bird in the tree;
O bird, sing loud in the sky,
And honeybees, blacken the clover-beds
There is none of you glad as I,
Ah! Ah! Ah! None of you glad as I.
For O, but the world is fair, is fair
And O, but the world is sweet!
I will out in the gold of the blossoming mould,
And sit at the Master's feet.
And the love my heart would speak,
I will fold in the lily's rim,
That the lips of the blossom, more pure and meek,
Shall offer it up to Him.
Ah! Ah! Ah! Shall offer it up to Him.

Pantomime

Pierrot qui n'a rien d'un Clitandre
Vide un flacon sans plus attendre
Et, pratique, entame un pâté
Pierrot qui n'a rien d'un Clitandre
Vide un flacon sans plus attendre
Cassandre, au fond de l'avenue,
Verse une larme méconnue
Sur son neveu déshérité
Ce faquin d'Arlequin combine
L'enlèvement de Colombine
Et pirouette quatre fois.
Colombine rêve, surprise
De sentir un cœur dans la brise
Et d'entendre en son cœur des voix.

Pierrot who is not like Clitandre
empties a flask without waiting any longer
and, ever practical, cuts a pâté
Pierrot who is not like Clitandre
empties a flask without waiting any longer
Cassandre, at the end of the avenue,
Sheds tears ignored
For his nephew disinherited
The impertinent Harlequin makes plans for
The abduction of Colombine
And pirouettes four times.
Colombine dreams, surprised
to feel a heart in the breeze
and to hear voices in her heart.

Clair de lune

Votre âme est un paysage choisi
que vont charmant masques et bergamasques
Jouant du lute, et dansant, et quasi tristes
Sous leurs déguisements fantasques.
Tout enchantant sur le mode mineur
L'amour vainqueur et la vie opportune
Ils n'ont pas l'air de croire à leur Bonheur,
Et leur chanson se mêle au clair de lune,
Au calme clair de lune triste et beau,
Qui fait rêver, les oiseaux dans les arbres,
Et sangloter d'extase les jets d'eau,
Les grands jets d'eau sveltes parmi les marbres.

Your soul is a landscape chosen
Which goes charmed masque and bergamasque
Playing the lute and dancing, and almost sad
Beneath a fantastic disguise.
While singing in the minor key,
the conqueror of love and the favorable life,
they do not have belief in their happiness,
and their song mingles with the light of the moon
The calm light of the moon is sad and beautiful,
which makes the birds in the trees dream,
and makes the fountains sob with ecstasy
The tall fountains of water are slender midst the
marble.

Pierrot

Le bon pierrot que la foule contemple
Ayant fini les noces d'Arlequin
Suit en songeant le boulevard du temple.
Une fillette au souple casaquin.
En vain l'agace de son œil coquin
Et cependant mystérieuse et lisse
Faisant de lui sa plus chère délice
La blanche lune aux cornes de taureau
Jette un regard de son œil en coulisse
A son ami Jean Gaspard De bureau.

The good pierrot whom the crowd contemplates
Having finished Harlequin's wedding.
Follows while dreaming, the boulevard of Temple.
A girl who wears a loose fitting blouse
Vainly provokes him with a coquette's eyes
And meanwhile, mysterious and smooth
Following him, her delighted face
The white moon with the horns of a bull
Throws a sidelong glance
To his friend Jean Gaspard Debureau.

Apparition

La lune s'attristait. Des séraphins en pleurs
Rêvant, L'archet aux doigts,
Dans le calme des fleurs vaporeuses,
Tiraient de mourantes violes
De blancs sanglots glissant sur l'azur des corolles.
C'était le jour béni de ton premier baiser.
Ma songerie aimant à me martyriser
S'enivrait savamment du parfum de tristesse

Que même sans regret et sans déboire laisse
La cueillaison d'un rêve au cœur qui
L'a cueilli.
J'errais donc, l'œil rive sur le pave vieilli
Quand, avec du soleil aux cheveux,
Dans la rue et dans le soir,
Tu m'es en riant apparue
Et j'ai cru voir la fée au chapeau de clarté
Qui jadis sur mes beaux sommeils d'enfant gêté

Passit, laissant toujours de ses mains mal fermées.
Neiger de blancs bouquets d'étoiles parfumées.

The moon became sad. The tears of seraphim
Dreaming, the bow in the fingers
In the calm of the misty flowers,
Pulling from the dying violets
White sobs gliding over the blue of the corollas.
It was the blessed day of your first kiss.
My tender fantasy tormented me
And I became drunk knowingly
on the perfume of sadness

Which itself without regret and without bitterness
The harvest of a dream leaves in the heart
which has reaped it.
I was wandering, the eye staring on the old street
When, with the sun in your hair,
In the street in the evening,
You appeared before me laughing
And I thought I saw the fairy with a hat of brightness
Who, long time ago, over my beautiful slumber as a spoiled child

Passed by, letting always from her half-closed hands
Snowing, white bouquets of perfumed stars.

Translation from French to English by Junghyun Lee

Un verde praticello senza piante

Un verde praticello senza piante,
e l'immagine vera del mio amante, del mio amante.
Un mandorlo fiorito all'acqua in riva,
è dell'amante mio l'immagine viva.
tutti i raggi del sole e delle stelle
sono l'immagine di sue luci belle.
Il dolce olezzo di giovane fiore,
è l'immagine vera del mio amore.
Amante, amante, Amore, amore, amore!
o vieni avaccio a ristorarmi il core!

A green field without trees,
And the true image of my lover, my lover.
A fluorescent Almond tree near by stream,
Which is bright image of my lover.
Every light of sun and stars is
the image of his beauty of light.
The gentle fragrance of young flower is
The real image of my lover.
Darling, my darling, my love, my love, my love!
O come to me hurry and restore my heart.

Jo dei saluti vene mando mille

Jo dei saluti vene mando mille,
quante so no nel ciel minute stele,
quante d'acqua nei fiumi sono stille,
quante dentro all'inferno son faville,
e di grano nel mondo son granelle,
e quante primavera folie adorna,
che sì bella e gentile a noi ritorna!

I sent greetings to you 1000 times,
Like the amount of the stars in the sky,
Like the amount of water drops in the river,
Like the amount of voices in the hell,
Like the amount of grains in the world,
And like amount of growing leaves of spring,
which returns to us and it is beautiful and gentle.

E tanto c'è pericol ch'io ti lasci

E tanto c'è pericol ch'io ti lasci,
quanto in mezzo del mar fare un giardino,
A torno a torno un muricciuol di sassi,
ed in quell mezzo porvi un gelsomino.
E quando il gelsomin sarà fiorito,
allora il nostro amor
il nostro amor sarà finito!

Breaking up with you is very dangerous,
like making a garden in the middle of the sea, making
the wall with stones,
and planting Jasmine in the middle of it.
And when the Jasmine will bloom,
And then, our love,
Our love will be broken!

O, sì che non sapevo sospirare

O, sì che non sapevo sospirare,
del sospirar mison fatta maestra!
Sospir se sono a tavola a mangiare,
sospir se sono in camera so letta,
sospir se sono a ridere e a burlare,
sospir se sono con quella e con questa,
sospiro prima sospirando poi,
Sospirare mi fanno gliocchi tuoi
Sospiro prima, e sospiro fra un anno,
e gliocchi tuoi sospirare mi fanno.

I had never used to sigh before,
Now, I am the master of sighing!
I sigh when I sit at the table for eating,
I sigh when I lie on the bed of my bedroom,
I sigh when I laugh and do joking,
I sigh when I stay with this person or
that person,
Your eyes make my sigh,
I sigh before and I will sigh after 1 year,
And your eyes make my sigh.

Translation from Italian to English by Junghyun Lee

내 맘의 강물 (The River of My Heart)

수많은 날은 떠나갔어도,
내 맘의 강물 끝없이 흐르네.
그 날 그땐 지금은 없어도,
내 맘의 강물 끝없이 흐르네.
새파란 하늘 저 멀리 구름은
두둥실 떠가고,
비바람 모진 된 서리 지나간
자욱마다 맘 아파도.
알알이 맺힌 고운 진주알,
아롱아롱 더욱 빛나네.
그 날 그 땐 지금은 없어도,
내 맘의 강물 끝없이 흐르네.

Many days have passed,
but the river of my heart still flows.
That day, that moment is gone,
but the river of my heart still flows.

In the blue sky, clouds float away,
The remaining of the storm of hard frost
hurts my heart.
The many fine pearls form
and they shine.

That day, the moment is gone,
but the river of my heart still flows.

신 아리랑 (The New Arirang)

아리랑, 아리랑, 아라리요,
아리랑, 고개로 넘어간다.
싸릿문 여잡고 기다리는가,
기러긴 달밤을 즐겨간다.
모란꽃 필적에 정다웁게 만난 이,
흰국화 시들 듯 시들어도 안오네.
서산엔 달도지고 홀로안타까운데,
가슴에 얽힌 정 풀어볼 길 없어라.

아리랑, 아리랑, 아라리요,
아리랑, 고개로 넘어간다.

초가집 삼간을 저 산밑에 짓고,
흐르는 시내처럼 살아볼까나.
아리랑 아리랑 아라리요,
아리랑 고개로 넘어간다.

Arirang, Arirang, Arariyo,
Arirang, I walk over the hills.
I wait holding the door of bush clover,
Wild geese cross the moonlit night sky.
As the peony blossoms, I met the love of my life,
but when the white chrysanthemum wilt,
he does not come.
In the west mountain, the moon falls,
I feel pain and I cannot get rid of the attachment I have
formed in my heart.

Arirang, Arirang, Arariyo,
Arirang, I walk over the hills.

We would build the three-bed cottage next
to the mountain and live as the stream flows.
Arirang, Arirang, Arariyo,
Arirang, I walk over the hills.

고풍의상 (The Old Traditional Garment)

하늘로 날 듯이 길게 뻗은
부연 끝 풍경이 운다.
치마 끝 곱게 느리운
주렴(구슬로 꿰어 만든 발)에
반월(半月)이 숨어
아른아른 봄밤이 두견이
소리처럼 깊어 가는 밤
고아라 고아라 진정 아름다운지고

호장 저고리 하얀 동정이
환하니 밝도소이다.
열두 폭 기인 치마가
사르르 물결을 친다

그대는 어느 나라의 고전(古典)을
말하는 한 마리 호접(蝴蝶)
호접(蝴蝶)인 양 사푸시 춤을 추라
아미(蛾眉)(미인의 눈썹)를 숙이고.
나는 이 밤에 옛날에 살아
눈 감고 거문고 줄 골라 보리니
가는 버들인 양 가락에 맞추어
흰 손을 흔들어지이다.

A wind-bell rings at the under and
the end of the eaves
which have long extending shapes
as it flies into the sky.

The half-moon hides
behind the bead curtain.

The spring night goes on
like the sound of Lesser Cuckoo,
how truly beautiful it is.

The white collar of
ornamented jacket is bright.
Twelve widths long skirt
waves softly.

You dance
like a butterfly
which represents
classical elegance
by lowering your beautiful eyebrows.

I feel like living in the old days, I play the
Geomungo by closing the eyes. The string of the
Geomungo seems like leaves of willow and I played
tune by waving the white hands.

Translation from Korean to English by Junghyun Lee

DMA CHAMBER RECITAL

The University of Kentucky School of Music
Presents

Junghyun Lee
In a Doctor of Musical Arts Chamber Voice Recital

With Cliff Jackson, Piano
Joshua Bermudez, Cello
Adria L Sutherland, Clarinet
James Piper, Flute
Jessica Bayne, Soprano

January 13th, 2018
Lucille C. Little Fine Arts Library
John Jacob Niles Gallery, 5pm

PROGRAM

Nel dolce dell'oblio, HWV 134 (1703)

George Frideric Handel
(1685-1759)

L'Allegro, il Penseroso ed il Moderato, HWV 55
Sweet Bird, no. 13 (1740)

James Piper, Flute
Joshua Bermudez, Cello

Une Flûte Invisible (1885)

Camille Saint-Saëns
(1835-1921)

Une Flûte Invisible (1900)

André Caplet
(1878-1925)

Shéhérazade (1903)
La flûte enchantée

Maurice Ravel
(1875-1937)

James Piper, Flute

Acis y Galatea (1703)

Antonio de Lites
(1679-1747)

Muda Copia

Pues del culto mi piedad

Cielo ha de ser el mar

Ninfas alegres del vago cristal

Jessica Bayne, Soprano (Acis)
Joshua Bermudez, Cello

Der Hirt auf dem Felsen, D. 965 (1828)
(The shepherd on the rock)

Franz Schubert
(1797-1828)

Adria Sutherland, Clarinet

This recital is presented in partial fulfillment of the requirements of the Doctoral of Music in voice performance. Junghyun Lee is a student of Cynthia Lawrence-Calkins.

PROGRAM NOTES

Nel dolce dell'oblio, HWV 134 (1703)

George Frideric Handel (Feb. 23. 1685 – Apr. 14. 1759) was born in Halle, Germany. When he was young, he took organ and composition lessons from Friedrich Wilhelm Zachow (1663-1712) in Halle. In 1702- 1703, he was an organist at the Halle Domkirche. During his early trip to Berlin, he met renowned Italian opera composers, Attilio Ariosti (1666-1729) and Giovanni Bononcini (1670-1747). In 1703, he went to Hamburg and he worked as a violinist and harpsichordist for the Hamburg Opera House. When he composed his first opera, *Almira* (1705), Gian Gastone de' Medici suggested that he travel to Italy. Between 1706-1710, he moved to various cities in Italy and he met two composers, Arcangelo Corelli (1653-1713) and Alessandro Scarlatti (1600-1725). He primarily spent time in Rome and Cardinals (Pietro Ottonobi, Benedetto Pamphili, Colonna) were his patrons. He was a Kapellmeister in Hanover and in 1710 visited London briefly. He opened his first London opera, *Rinaldo* in 1711 and it had a huge success. When he returned to London from Hanover in 1712, he composed not only many operas and oratorios but also instrumental and chamber music. As an opera director and composer of the Royal Academy of Music, he left many masterpieces such as *Rinaldo*, *Giulio Cesare*, *Xerxes*, and *Messiah*. Handelian scholars are still working on his biography chronologically. The following pieces were composed during his Hamburg and London periods.

This cantata is the second song in the book, *Le Cantate per il Cardinal Pamphili: Roma, 1706-1707*. This song was dedicated to Cardinal Pamphili who was a patron of Handel in Rome. However, unlike other works these lyrics are anonymous. The alternate title for this piece is: “Pensieri notturni di Filli” (Night thoughts of Fillis). This cantata was composed for Soprano, Flauto Dolce Contralto (alto recorder), Organ and Bass Continuo. Instead of using an alto recorder, western concert flutes or oboes are often substituted. It was first performed in 1709. The piece takes the form of recitativo-aria & recitativo-aria, and each aria has a da capo style. In the first aria, the flute has ternary form in the A section of the aria. It starts playing the same melody of the soprano, an octave above. In the middle part of the A section, the flute progresses contrapuntally with voice. However, the flute moves independently at the beginning of the B section of the aria, and moves contrapuntally again later. Through the repetition of the same motive of the basic idea, it emphasizes the passion of love. The flute appears lively in order to express happiness and joy when the character thinks of the image of her beloved. However, when the character sings of sadness and painfulness of mind, the basso continuo only supports the vocal line. In the second aria, the progression of the flute and continuo is similar to the previous part in characteristic. The flute starts with the same introduction of the vocal melody in the same range. Then in the middle of the A section of the aria, the flute follows exactly with the same melody of the vocal line. This repetition of the same melody looks like an echoing sound. However, the progression of the flute is not accompanied in the B section of the aria.

Sweet Bird, HWV 55 (1740)

This cantata forms a da-capo aria and its theme has a pastoral characteristic. *Sweet bird* is in the middle of Part I from *L'Allegro, il Penseroso ed il Moderato* HWV 55. It was composed from January 19th – February 4th, 1740. Handel composed English works at Lincoln's Inn Field Theatre in 1739 and started composing many vocal works in English text while in London. This cantata consists of three parts and John Milton wrote the lyrics of two parts. The last part was written by Charles Jennens. This song is in the middle of Part 1 of the cantata and the lyrics are by Charles Jennens. The very first measure of the song is the same as the first entrance of the vocal line. An obbligato of the flute progresses independently like a bird's singing and the piano harmonically supports the flute and voice line. There is contrapuntal motion between the progression of the flute and soprano. The most interesting part is the end of section A, because the flute (bird) sings first and singer sings exactly the same melody right after. Later, they sing together, and the flute's obbligato seems to embellish the vocal line by moving with short notes. In the B section of this piece, it also has no flute playing like the B section of the second aria of *Nel dolce dell'oblio* (HWV 134).

Une Flûte Invisible (1885)

Camille Saint-Saëns (Oct. 9, 1835 – Dec 16, 1921) was a French composer, pianist, organist and writer. He composed various musical genres: opera, chamber music, orchestra, vocal music, concerto, and keyboard music. He took his first piano lesson from his aunt when he was two and half years old. He started composing at age three. The most important work was his symphonic poems in which he revived the earlier dance forms such as bourée and gavotte. In 1848, he entered the Paris Conservatory and he studied organ and

composition. From 1853 to 1876, he was assigned as an organist at the church of the Madeleine in Paris. From 1861 to 1865, he taught piano at the École Niedermeyer. Gabriel Fauré was one of his pupils. He traveled to Europe, the United States, South Africa and East Asia after his two sons died, which ended his marriage in 1881. During his travels, he performed his piano concerti, keyboard works and conducted his symphonic music. His composition style was very conservative, and he adhered to the French traditional style.

This song was composed in 1885. The lyrics were written by Victor Hugo (1802-1885). The flute theme begins from the beginning of the song in F Major. After the first lines of the poem, the flute plays the theme in C Major, ending with a minor. When the lyrics express the darkness of somber water, the mood of the music turns gloomy through the key change from C Major to a minor. When the poem talks about the joy of birds' singing, A minor returns to C Major and the musical mood changes again, expressing delight and happiness. In the third entrance of the lyrics, the flute theme plays from C Major to F Major, the stanza begins with the home key, and this key continues until the end of the song.

Une Flûte Invisible (1900)

André Caplet (Nov 23, 1878 – April 22, 1925) was a French composer and conductor. He worked as a rehearsal pianist at the Folies Bergères in Le Havre when he was 12. He acquired improvisation and harmonic skills by sight-reading, and he later studied at the Paris Conservatory in 1896.²³¹ “He won the Prix de Rome in 1901 ahead of Maurice Ravel.”²³² He conducted at the OdŽon theatre and later, he became an assistant conductor for the Orchestre Colonne. Caplet met Debussy in 1907 and he “produced a

²³¹ James Reel, *All Music*, <https://www.allmusic.com>.

²³² MUSOPEN, “André Caplet,” <https://musopen.org>.

series of transcriptions and orchestrations of Debussy's music and in 1911, he conducted the premiere of *Le martyre de Saint Sebastien*, largely orchestrated by him."²³³ In 1910, he was assigned as a conductor at the Boston Opera Company. He joined the French army in 1914, after armistice he worked as a conductor at the Paris Opéra and other companies. He also focused on composition and he composed many religious pieces in this period.

This song was published in 1900, and it was composed for the piano and flute ad-lib as the first version. Later, it was revised in 1918, and finally Caplet edited this song for the soprano, flute, and piano in 1925. The two composers, Saint-Saënt and Caplet composed different melodies by using the same poem written by Victor Hugo. From the beginning of this song, the piano progresses with arpeggiation and the flute moves with quick step-wise descending motion. The word "vent" (wind) is supported by the movement of the piano and flute with triplets, and it illustrates the movement of the wind. Moreover, Caplet noted "En animant peu à peu" (Drive little by little) for the tempo at this point so that the music flows animatedly. The word "oiseaux" (bird) is decorated by the progression of sextuplets in the piano accompaniment which expresses bird's singing. He noted slow tempo for three measures which is the bridge between the second and third stanza, starting with *rallentando*. The piece gradually slows and then returns to *a tempo*. In the last section, the composer summarizes all rhythmic patterns and comes back to the movement of the arpeggiation and the step-wise motion in the piano and flute which appears in the beginning of the song.

²³³ BBC Music, "André Caplet," <https://www.bbc.co.uk>.

La flûte enchantée (1903)

Maurice Ravel (March 7, 1875 – December 28, 1937) was a French composer and he is categorized in the group of impressionists with Debussy. He admired Debussy's music, and Ravel and Debussy are innovators and early voices of modernism in Europe.²³⁴ However, Ravel stopped following Debussy's impressionist style, and he used more classical style by using distinct forms and key changes. Therefore, Ravel is very close to neoclassicist and Debussy is a free impressionist.

He entered the Paris Conservatory in 1889, studying composition under Gabriel Fauré. His String Quartet was dedicated to Fauré. *Rapsodie espagnole* (1907-8) and *Boléro* (1928) are his best well-known orchestral works. His masterpiece of ballet *Daphnis et Cholé*, which was commissioned by Sergey Diaghilev, was composed between 1910 and 1912.

He composed *Shéhérazade* in 1898 and he conducted the first performance of the overture at the Societe Nationale de Musique on May 27th, 1899. He had a huge success and he used the same title in his voice and orchestra work. This song cycle is his second work of *Shéhérazade* which has three songs, *Asie*, *La flûte enchantée* and *L'indifférent* written in 1903. He used three poems written by his friend, Tristan Klingsor (pseudonym of Léon Leclère, 1874-1966).²³⁵

This song begins with soft and expressive sound of the flute and piano. Ravel wrote musical notations, *très doux* (very soft) and *pp* at the beginning of the voice entrance, and those musical notations illustrate the mood of the master's sleep. After describing of the master's

²³⁴ Chung Mia, *Lecture 52: Comparing Debussy and Ravel*. Coursera, <https://www.coursera.org>.

²³⁵ Graham Johnson and Richard Stokes, *A French Song Companion* (NY: Oxford University Press, 2000), 402.

sleeping and appearance, the flute plays a fast ad-lib which leads to *Allegro* tempo. This fast tempo illustrates the happiness and joy of listening to the song of the flute. The tempo gradually slows down and the piano and flute contribute less support to the vocal melody. After then, the soprano melody progresses independently, and the lyrics have a speech-like motion. The last three measures are exactly same as the beginning of the song.

Galatea's Arias from the Acis y Galatea (1703)

Antonio Literes (18 June 1673 - 18 Jan 1747) was one of the most important Spanish composers in the eighteenth century, and his opera *Acis y Galatea* is the most popular vocal works. When it was first performed (Dec. 19th, 1708 in Madrid, Coliseo del Bueno Retiro), it had a huge success, and this opera was then performed for two decades. In 1686, he studied the *violón* with Manuel de Soba in the choir school of the Spanish royal chapel. He also played the violin and viol. He was given a position as a *violón player and interim instructor of choirboys in the Royal chapel*.²³⁶ Later, he became an important *violón* player in the Royal chapel under the Bourbon King Philip V.²³⁷ Literes also composed music for the theatre, court, the aristocracy and the commercial public theatres of Madrid. From 1697, Literes was a leading violist in the royal theatre orchestra and composer; he was assigned as a theatre composer because of the previous composer, Durón's vacancy. After then, he became an important composer in the theater and most of his musical works are dedicated to the Bourbon monarchy.

This opera is one of his zarzuela²³⁸ style works during the first half of the eighteenth century in Madrid. This opera was composed for celebrating the 25th birthday of Philip V.

²³⁶ Louise K. Stein, "Antonio Literes," *Grove Music Online*, www.oxfordmusiconline.com.

²³⁷ Louise K. Stein, "Antonio Literes," *Grove Music Online*, www.oxfordmusiconline.com.

²³⁸ Spanish traditional theatre genre which requires dramatic acting with song, speech, and dance.

It was also restaged by editing several details. The libretto was written by José de Cañizares. “The storyline of *Acis y Galatea* is taken from book XIII of Ovid’s *Metamorfosis*, but at least partially stripped of the solemnity of the classical myth.”²³⁹

1. Muda copia

“Muda copia” (Mute portrait) is Galatea’s first aria in this opera. Galatea is the sea goddess and Acis is a shepherd on the mythological island of Tinacria (Sicily). Acis’s lover is Doris, a wood nymph but when he saw Galatea, he fell in love with her. Doris notices that Acis does not love her anymore and she gives his portrait back to him, but he throws it in the sea. Galatea’s brother, Glaucus finds it in the depths of the sea and gives it to Galatea. She is immediately attracted to the young man in the portrait. She sings this aria while looking at the portrait. She talks to the portrait which cannot answer her, but she feels the fire of love in her heart.

2. Pues del culto mi piedad

“Pues del culto mi piedad” (My mercy is not yet able) begins with recitativo between Acis and Galatea. In this scene, Acis meets Galatea and when she sees him, she immediately recognizes him a person she saw in the portrait. She officially cannot fall in love with anyone because she is the sea goddess. Although she loves him now, she cannot offend her cult. Therefore, she loves him, but she cannot show how much she loves him in public. She confesses her love to him furtively, which is her first act of mercy. In this moment, Momus who is the servant of Polyphemus (the Cyclops), watches them secretly because Polyphemus orders him to spy on Galatea. Doris also watches them with wrath.

²³⁹ Antonio Literes, *Acis Y Galatea: Zarzuela En Dos Jornadas*, Serie A, Música Lírica ; 37. (Madrid: Instituto Complutense De Ciencias Musicales, 2002), XXII.

3. Cielo ha de ser el mar

Galatea sings “Cielo ha de ser el mar” (Heaven must turn to sea) to Polyphemus. The monster also falls in love with her upon seeing her. Tinacria originally was governed by Polyphemus. When he left the island, Galatea dominated the island and the Tinacrians as sea-goddess. He was angry about this situation, but her beauty changed his annoyance into love. At this moment, he dresses up and tries to offer her a sacrificial gift, but the members of her cult are horrified at his appearance. The sea-goddess also does not want his sacrifice and remains with her cult. Therefore, she sings this aria to make him go away. The music illustrates her wrath with a fast tempo and coloratura. In the introduction, one can feel the whirling of a tornado and the rough waves of the sea.

4. Ninfas alegres del vago cristal

Doris asks Glaucus to kill Acis. Unobserved, he listens to their conversation and comes from his hiding place to confront Doris. He promises to pardon her despite her plotting to have him killed. However, trusting in his love for Galatea he ceases to be angry. Then, Galatea appears in front of poor Acis, and she tries to make him happy with her nymphs. Therefore, she sings “Ninfas alegres del vago cristal” (Joyful nymphs of the wandering crystal sea) to amuse him.

Der Hirt auf dem Felsen, D. 965 (1828)

Franz Peter Schubert (Jan. 31, 1797 – Nov. 19, 1828) was born in Himmelpfortgrund, Austria and died in Vienna, Austria. When he was seven years old, he auditioned to be a singer for the service of the imperial Hofkapelle. Antonio Salieri (1750-1825), who was an Italian composer and an esteemed and powerful music director, chose

Schubert and placed him as a mezzo-soprano in the imperial court chapel choir. He took piano lessons from his older brother, Ignaz. When he was eight years old, he took violin lessons from his father, and learned counterpoint, figured bass, singing and organ from Michael Holzer (1772-1826), who was an organist in Lichtental. In 1808, he won his audition and got the full scholarship to the Kaiserlich-königliches Stadtkonvikt (Imperial and Royal City College). Schubert started composing his musical works in 1813. His brother, Ferdinand noted that Schubert composed songs, string quartets, and piano music in 1813-1815. Schubert taught in his father's school as a schoolmaster in 1814 and composed about 145 songs. In 1815, he made his first publication of his music, and entirely focused on composing until the end of his life. He was a freelance composer and composed a large number of musical works in the 1820s. "He composed more than six hundred songs, nine symphonies, twenty-two sonatas, seventeen operas, six masses, about thirty-five chamber music works, and numerous occasional pieces for orchestra and solo instruments."²⁴⁰ This piece was composed in October 1828, a month before he died.

This song was composed as a showpiece with clarinet obbligato for the soprano Anna Milder-Hauptmann, Beethoven's first Leonore from *Fidelio*. The words were derived from two different poems by Wilhelm Müller (Der Berghirt – "*The Mountain Shepherd*"-for the beginning, and Liebesgedanken – "*Thoughts of Love*"-for the end) with a middle section (In tiefem Gram ~ wunderbarer Macht) attributed to Helmina von Chézy – a middle section with words that seem rather too sad to fit the cheerful tone of the outer verses, but which inspired Schubert to write some glorious music! ²⁴¹

This song is the longest song of Schubert's lieder. This piece is for a soprano, clarinet and piano; it has a ternary form along with the lyrics. The first movement has a romantic and lyrical style. This song has a pastoral characteristic, and several texts were

²⁴⁰ Milo Wold, Gary Martin, James Miller, and Edmund Cykler, *An Outline History of Western Music* 9th ed., (NY: McGraw-Hill, 1998), 155.

²⁴¹ Beaumont Glass, *Selected Song Texts of Great German Lieder*, (NY: Leyerle Publications, 2004), 16.

written using the technique of word painting. For example, the descending motion of the voice and Clarinet is accompanied with the word “unten” (below) and “höchsten Fels” (highest rock) accompanies the ascending progression. The clarinet also repeats the soprano melody when the word “und singe” (and sing), like an echoing sound from the valley. The second part expresses sadness and the longing of love with smooth progression. A key change from B^b Major of the first movement, beginning with G minor makes the mood much darker and conveys the feeling of sorrow and torment. By returning to the original key, the last movement shows the joy of spring. The tempo and meter change, the short length and dotted notes make the mood of this part very lively.

Nel dolce dell'oblio

Recit: Nel dolce dell'oblio benché riposi la mia Filli
a dorata, veglia coipensier suoi, e in quella quiete

Amor non cessa mai convarie forme la sua pace
turbar mentre ella dorme.

Aria: Giacché il sonno a lei dipinge la sembianza
del suo bene, nella qui ete néppur finge
d'abbracciar le sue catene.

Recit: Così fida ella vive al cuor che adora,

E nel l'ombre respire la luce di quell sol per cui
sospira.

Aria: Ha l'inganno il suo diletto se i pensier mossi
d'affetto stiman ver ciò che non sanno.
Ma se poi si risveglia un tal errore, il pensier ridice
a noi: ha l'inganno il suo dolore.

Recit: In the sweet oblivion of sleep, my beloved Phillis
adored is awakened by the thoughts hers, and in the
quietness of her sleep,

Cupid never ceases in his varied ways to trouble the
peace of her sleep.

Aria: Since the moment when sleep showed her the
image of her beloved, in that quietness, she has not been
able to pretend not to be ensnared by love's charms.

Recit: Thus she remains faithful to be beloved heart and
in the shade she breathes the sunlight that she loves so
dearly.

Aria: The deception enjoys it when thoughts are
overwhelmed by feelings and believe the dream to be
true. But when thoughts, an waking reveal the error then
the deception feels its pain.

Translation by IPA

Une flûte invisible

Viens! Une flûte invisible
Soupire dans les vergers.
La chanson la plus paisible
Est la chanson des bergers!
Le vent ride sous l'yeuse,
Le somber miroir des eaux.
La chanson la plus joyeuse
Est la chanson des oiseaux.
Que nul soin ne te tourmente,
Aimons nous... aimons toujours!
La chanson la plus charmante
Est la chanson des amours.

Come! An invisible flute
Sigh in the orchards.
The most peaceful song
is the song of the shepherds!
The wind blows over the eyes
The somber mirror of water.
The most joyful song
is the song of birds.
We love... love always!

The most charming song
is the song of loves.

Translation by Junghyun Lee

La flûte enchantée

L'ombre est douce et mon maître dort
Coiffé d'un bonnet conique de soie
Et son long nez jaune en sa barbe blanche.
Mais moi, je suis éveillée encor
Et j'écoute au dehors
Une chanson de flûte où s'épanche
Tour à tour la tristesse ou la joie.
Un air tour à tour languoureux ou frivole

Que mon amoureux chéri joue,
Et quand je m'approche de la croisée
Il me semble que chaque note s'envole
De la flûte vers ma joue
Comme un mystérieux baiser.

The shade is sweet and my master sleeps
Wearing a silk conical hat
And he has a white beard under his long yellow nose.
But, I am still awake
And I listen outside
A flute song where it flows
One after the other, sadness or joy.
An air blows one after the other languorous or frivolous
That my beloved darling plays,
And when I approach the window
It seems that every note flies away
From the flute towards my cheek
Like a mysterious kiss.

Translation by Junghyun Lee

Galatea's Arias from the Acis y Galatea

Muda copia, que estrella enemiga
Te condujo a ser fuego del mar,
Dilo, pues que bien puedes hablar.
Pues, ¿por qué ha de negar un acento
El que sabe, sin alma ni aliento
Persuadir, convencer y obligar?

Galatea: Joven galán, a quien mire copiado
en el muerto matiz que mi cuidado
examine tan vivo, que en mí lo atento
desairó lo esquivo, ¿quién eres?

Acis: Acis soy, desta ribera ha bitador y de
tu luz Hermosa constant mariposa desde
que me rendiste a tu esfera.

Galatea: Ya son para que muera
Las flechas dos que fulminó Cupido:
Lo enamorado y lo correspondido.
Pues del culto mi piedad
No se llega, no, a ofender,
No encarezcas mi crueldad
Que ésta es la primer piedad
Que ha sabido conceder.

The hostile star changes the image
which let you to be the fire of sea.
Say it, because you can talk well.
why you should be denied to speak
how to persuade, convince and
obligate even though you know well.

Galatea: Young suitor, whom I saw copied
in the dead shade of my attention I examine
so much lively
that you evasive disdained attention to me,
who are you?

Acis: Acis am I, of this neighborhood
inhabitant and at your beauteous light the
insistent moth since you brought me into
its sphere.

Galatea: Already sounded for dead
Cupid shots two arrows which strike it down to
make fall in love and compensation
Because my mercy is not able
to arrive, offend against my cult
Not praise to my cruelty
This can be the first act of mercy
That it has managed to concede.

¡Ten el acento !
Monstruo, en quien has obrado
Lo humilde y lo rendido
Pues es forzoso ser aborrecido
Culto que asombra a un solo imaginado,
¿cómo, cómo has juzgado
Obsequio o beneficio
Un horror que parece sacrificio?
Nada admito, de ti nada deseo
A vista de la dicha en que me empleo,
Que no ser infelice
Con tu vista horrorosa
Y porque me imagines mas piadosa,
Oye en esta expresion tu desengaño:
Cielo ha de ser el mar, mar el cielo ha de ser, el
incendio ha de helar, la nieve arder, primero que
lograr tu fino proceder que pueda yo estimar
Horror que he de olvidar y aborrecer.

Galatea: ¿Es verdad, Acis mío, lo que expresas?

Acis: Ay, bien de mi albedrío, ¿no está tu
corazón bien satisfecho, habitando en a esfera de
mi pecho, de lo que el pecho siente?

Galatea: ¿Cómo has sufrido tanto estar ausente
de mis amantes lazos?

Acis: Por Volver a tus brazos, y como el sol
despues de noche fría, gozar ansioso el rosicler
del día.

Galatea: Ninfas alegres del vago cristal,
Venid y en mis brazos al día veréis.
Tejedle coronas de rojo coral
Y, en dulces cuestiones al bien de mi mal,
Con solo finezas le divertiréis.

Be silent!
Monster, who has acted
His humble and worship
When the cult compulsory must always be abhorrent
if the very thought of it is alien,
How have you judged as gift or benefit
this horror which seems like presenting the sacrifice?

Nothing I accept from you
There's no desire from you
But the happy prospect
Without being plagued
With the dreadful sight of you
And you will see me as more merciful
If these words of mine dispel your illusions:
Heaven becomes the sea, sea becomes the heaven,
Fire freezes, the snow blaze
Before your fine behavior can ever succeed in
making me respect
horror I must forget and abhor.

Galatea: Is it true? What are you expressing, my Acis?

Acis: Ah, blessed object of my fancy is not your heart
well satisfied, inhabiting the sphere of my breast, at
what that breast feels?

Galatea: How much have you suffered to be absent of
my beloved relationship?

Acis: To return to your arms, and like the sun after the
cold night eagerly enjoy the rosy flush of day.

Galatea: Nymphs cheer up of vague crystal, come into
my arms to see
To weave crown of coral red
And, in sweet questions to help my ill,
With naught but courtesy you shall district it.

Translation by Janet and Michael Berridge

Der Hirt auf dem Felsen, D. 965

Wenn auf dem höchsten Fels ich steh', ins tiefe
Tal herniederseh', und singe,

fern aus dem tiefen dunkeln Tal schwingt sich
empor der Widerhall der Klüfte.

Je weiter meine Stimme dringt, Je heller sie mir
wieder klingt von unten.

Mein Liebchen wohnt so weit von mir,

Drum sehn' ich mich so heiss nach ihr hinüber!

In tiefem Gram verzehr' ich mich, mir ist die
Freude hin,

Auf Erden mir die Hoffnung wich, ich hier so
einsam bin.

So sehnd klang im Wald das Lied, so sehnd
klang es durch die Nacht,

Die Herzen es zum Himmel zieht mit wunderbarer
Macht.

Der Frühling will kommne, der Frühling meine
Freud',

Nun mach' ich mich fertig, zum Wandern bereit.

When I stand on the highest rock, look down into the
deep valley, and sing,

Far out of the deep, dark valley the echo from the
ravines comes soaring up.

The farther my voice carries, the clearer it comes back
to me from down below.

My sweetheart lives so far from me,

For that reason I am so ardently longing for her over
there!

I am consumed by deep grief; for me all joy is gone,

For me all hope on this earth has retreated; I am so
lonesome here.

So full of longing did the song ring out in the woods
and through the night,

That it draws hearts toward heaven with wondrous
power.

The spring will come, the spring, my joy;

Now I shall make myself ready, prepared to go
wandering again.

*Translation by Beaumont Glass from Selected
Song Texts of Great German Lieder vol.1.*

DMA LECTURE RECITAL

The University of Kentucky School of Music
Presents

Junghyun Lee
In a Doctor of Musical Arts Lecture Recital

With Nan McSwain, Piano

January 17th, 2019
Lucille C. Little Fine Arts Library
John Jacob Niles Gallery, 12:30pm

PROGRAM

*A Discussion of the Vocal Ornamentations in Handel's Soprano Arias:
A Study of Selected Recordings (1950s-2010s)*

Introduction

Baroque Performance Practice

- Authentic Style of Standard Ornamentations

Three Ornamented Arias from Ottone (HWV 15, 1723)
edited by Winton Dean

- Winton Dean's Interpretation
- Handel's Style of Vocal Embellishments

A Study of Selected Recordings (1950s – 2010s)

- Four Selected Arias
-

Almirena's aria "Lascia ch'io pianga" from *Rinaldo* (HWV 7, 1711)

Cleopatra's arias "V'adoro pupille" from *Giulio Cesare* (HWV 17, 1724)

Cleopatra's arias "Piangerò la sorte mia" from *Giulio Cesare*

Morgana's aria "Tornami a vagheggiar" from *Alcina* (HWV 34, 1735)

- Changing Style of Vocal Embellishments
- Junghyun Lee's Vocal Embellishments

Conclusion

This recital is presented in partial fulfillment of the requirements of the Doctoral of Music in voice performance. Junghyun Lee is a student of Cynthia Lawrence-Calkins.

Introduction

From the early 20th century to the present, new discoveries in Handel scholarship and changing ideas of Baroque performance practice have greatly affected the manner in which Handel's operas and individual arias have been performed. In Germany, Oskar Hagen (professor at the University of Göttingen) directed a small version of *Rodelinda* in June 1920.

At this first Göttingen Handel Festspiele, *Rodelinda* had a big success. For these performances Hagen edited the libretto and score himself. From the performance of *Rodelinda* in 1920, there were six other operas of Handel's that were "rediscovered": *Ottone*, *Giulio Cesare*, *Serse*, *Ezio*, and *Radamisto* were later performed in Göttingen. However, modern scholars take issues with Hagen's editions. Hagen was a Wagnerian, thus he interpreted Handel's operas with a Wagnerian and romantic perspective. Baroque-era music was unfamiliar to audiences, and Baroque music was difficult to perceive and understand in Hagen's time. Although his romantic approach to the revival of Handel's operas had a huge impact on their success and were supported by the public, modern scholars criticized his editions as being clumsy, audacious, and inauthentic. Others also accused Hagen's editions as renovated, not resurrected.

Baroque Performance Practice

In Baroque performance practice standard embellishments are trills and appoggiaturas, and a type of free style is shown in the expansion of melodic lines. These embellishments serve a specific purpose beyond the amusement of audiences. Performers are able to express various emotions such as love, sadness, pathos, happiness, despair, and victory. C.P.E. Bach said that all ornaments progress within the original tempo. Principal

embellishments are the major elements used to dramatize the performance of Baroque-era music. According to John Hawkins's *Memoirs of the Life of Sig. Agostino Steffani* (1750), the number of ornaments of a da capo aria increases with each section.²⁴² And, the repeated A section is decorated by free ornaments. The number of ornaments are also different based on the tempo of music.

Trills

The Trill is one of the best-known Baroque-period ornaments, especially cadential trills, which are customary on the principal cadences. Baroque composers usually did not notate cadential trills in the score because it is the standard understood ornamentation.

Trills have two ending styles:

- 1) When the turned-ending called *Nachschlag* follows the trill, the *Nachschlag* is performed within the same speed as the trill.
- 2) When the anticipation-ending follows the trill. This ending slows down toward the principal note.

Appoggiaturas

Appoggiaturas occur on the strong beat and create a dissonance. The ordinary duration of an appoggiatura can be decided by performers, with consideration based on the expressiveness and intensification of the nuances of the texts. The long or moderate length of the appoggiatura plays a harmonically important role on cadential trills, caesuras, and before half cadences, final tones, and fermatas.

²⁴² Robert Donington, *A Performer's Guide to Baroque Music*, (New York: Charles Scribner's sons, 1974), 166.

The long or moderate appoggiatura

These are the examples of the long appoggiatura. Column 1 shows how the notes are written and Column 2 shows us Baroque performance practice. The appoggiaturas of A, C, and E take the note value of half of the second note's value. The examples of B, D, and F show that if the second note has a dotted value, the appoggiatura takes two-thirds of the note value of the principal note.

Figure 1 illustrates six examples (a-f) of long appoggiatura notation and its Baroque performance practice. Each example consists of two parts: the written notation (left) and the performance practice (right), labeled 'may indicate:'. The written notation shows a principal note followed by an appoggiatura. The performance practice shows the appoggiatura taking a specific fraction of the principal note's value. Examples a, c, and e show appoggiaturas taking half the value of the principal note. Examples b, d, and f show appoggiaturas taking two-thirds the value of the principal note when it is dotted.

Figure 1. long appoggiatura.²⁴³

Short Appoggiatura

The short appoggiatura usually decorates intervals; this quick decoration should be played clearly. However, when an appoggiatura is played too short, it loses its effect.

²⁴³ Valery Lloyd-Watts and Carole L. Bigler, *Ornamentation: A Question & Answer Manual*, (California: Alfred Publishing Co., Inc., 1995), 28.



Figure 2. Appoggiaturas in H. Purcell's posthumous *Lessons*, London, 1696.²⁴⁴

The upper and lower appoggiaturas

The first measure shows the lower or ascending appoggiatura, and the second measure shows the upper or descending appoggiatura. We use the descriptions 'lower', 'inferior' or 'ascending appoggiatura' for a stepwise upwards movement from the tone or semitone. The descriptions 'upper', 'superior' or 'descending appoggiatura' is used for a stepwise downwards movement from the tone or semitone. The lower or ascending appoggiatura is appropriate when the preceding tone is repeated. The upper or descending appoggiatura is more customary, especially if the preceding notes are approached from above.

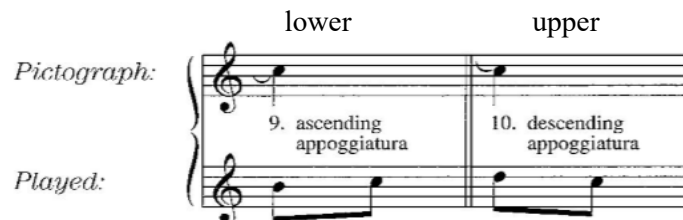


Figure 3. lower and upper appoggiatura.²⁴⁵

Slide

Another Baroque ornamentation is the Slide. The slide occurs over a short section as a free embellishment. From an interview with Dr. Tedrin Lindsey and Professor Nan

²⁴⁴ Donington, *Baroque Music: Style and performance*, 111.

²⁴⁵ Valery Lloyd-Watts and Carole L. Bigler, *Ornamentation: A Question & Answer Manual*, (California: Alfred Publishing Co., Inc., 1995), 27.

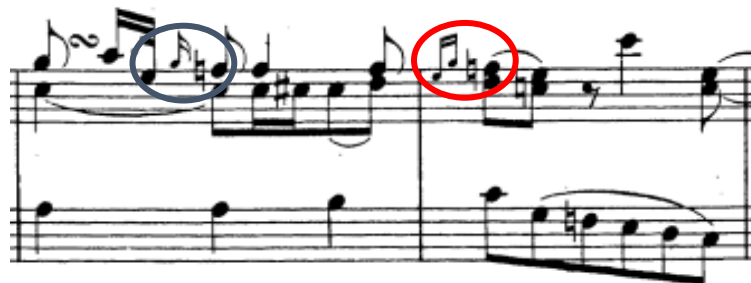
McSwain, I learned that this scale progression frequently appears between intervals as a free embellishment in Handel's da capo arias. Like the slide, the arpeggiated shape also decorates the melody between the intervals.



Figure 4. Jean Henri D'Anglebert, *Pièces de clavecin*, Paris, 1689, on-the-beat slides.²⁴⁶

Compound Appoggiatura

The compound appoggiatura or Anschlag is similar to the mordent, in that both consist of two ornamental notes. Here, indicated by the circle, this ornament enhances the additional strength of the melodic impetus with repeating specific tones.



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Figure 5. C.P.E. Bach, *Clavier-Sonaten für Kenner und Liebhaber*.²⁴⁷

²⁴⁶ Donington, *Baroque Music: Style and performance*, 122.

²⁴⁷ Salzer, "The Significance of The Ornaments in Carl Philipp Emanuel Bach's Keyboard Works," 29. (Music excerpt: Carl Philipp Emanuel Bach, *Die Sechs Sammlungen von Sonaten, Freien Phantasien und Rondos für Kenner und Liebhaber*, Urtext: Klassischer Musikwerke, Leipzig:Breitkopf & Härtel, 1953).

Three Ornamented Arias from Ottone (HWV 15, 1723) edited by Winton Dean

By reenacting Baroque music, an understanding of ornaments has become an important topic of scholarly research. Current performers strive in elaborating da capo parts with ornate technique as a way of displaying their technical skills and entertaining their audiences. Handel's opera arias have been performed many times around the world with varied versions of ornaments. To understand the style of authentic Baroque vocal ornamentations in Handel's operatic arias, I examined Teofane's arias from *Ottone* (HWV 15, 1723), as they appear in Winton Dean's *G.F. Handel: Three Ornamented Arias*. John Christopher Smith copied this work by hand between 1722 and 1726,²⁴⁸ and the voice part was transposed down a fourth or a fifth for alto.²⁴⁹ According to Dean's preface, the ornamented scores were created for an unprepared English singer²⁵⁰ at the 1727 revival in London for a private concert.²⁵¹ Dean describes the situation, where Francesca Cuzzoni became ill and was replaced at the last minute by an English contralto, for this production.²⁵² Italian librettist Nicola Francesco Haym adapted the libretto of Antonio Lotti's 23rd opera, *Teofane* for Handel's *Ottone*. The picture is the stage scene from Antonio Lotti's opera, *Teofane*, Dresden, September 1719.

²⁴⁸ George Frideric Handel, *Ottone: Opera in Tre Atti, HWV 15*. Fiona J. McLauchlan edited, Works. 1955; Ser. 2, Bd. 12. 2. (Kassel; New York: Bärenreiter, 2008), 355.

²⁴⁹ Winton Dean, *G.F. Handel: Three Ornamented Arias* (London: Oxford University Press, 1976), Preface.

²⁵⁰ Winton Dean, *G.F. Handel: Three Ornamented Arias* (London: Oxford University Press, 1976), Preface.

²⁵¹ George Frideric Handel, *Ottone: Opera in Tre Atti, HWV 15*. Fiona J. McLauchlan edited, Works. 1955; Ser. 2, Bd. 12. 2. Kassel; New York: Bärenreiter, 2008, 398.

²⁵² Dean, *G.F. Handel: Three Ornamented Arias*, Preface.

Aria

Dean's composite volume sets three of Teofane's arias from *Ottone*. The tempo of the first aria is *Larghetto* (a fairly slow tempo), and the others are *Allegro ma non troppo* (not too fast).

Score, Autograph

Dean edited Handel's incomplete rhythms and note values in his composite volume. From the last measure of Smith's copy, the rhythm of 'se,' and 'bel' have a wrong note value. Dean edited this to show the correct rhythmic value.

The image displays two versions of a musical score for the aria 'Alla fama' from the opera *Ottone*. The left side shows a Smith copy with vocal ornaments, featuring a red circle around a specific measure. The right side shows a Dean composite volume with corrected rhythms, featuring a red arrow pointing to the same measure. The Dean composite volume includes labels for 'ornamented' and 'melody'.

Figure 6. Smith copy of 'Alla fama' in *Ottone* with vocal ornaments²⁵³

Five Characteristics

There are identified five characteristics of Handel's embellishments.

The progression of repeated pitches is elaborated with chosen embellishments.

First, Handel changes the progression of the repeated notes with non-chord tones, such as passing tones, neighboring tones, appoggiaturas, escape tones, suspensions or

²⁵³ Winton Dean and John Merrill Knapp, *Handel's Operas 1704-1726*, 298 & Dean, G.F. *Handel: Three Ornamented Arias*, 11.

anticipations; moreover, these auxiliary notes should happen in the tempo. Even though the melismatic progression replaces the original melody as an ornament, the tempo of the piece does not change. Here, Handel wrote the upper (descending) appoggiatura to elaborate the repeated notes.

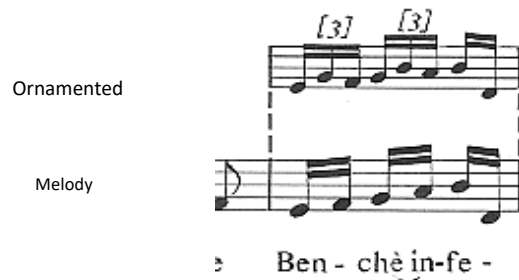


Figure 7. “Benchè mi sia crudele” m. 18.²⁵⁴

The elaboration emphasizes the principle note.



Figure 8. “Affanni del pensier” m. 16.²⁵⁵

Second, these additional notes indicated by blue arrow move toward the original tone to emphasize the principal note.

²⁵⁴ Dean, *G.F. Handel: Three Ornamented Arias*, 16.

²⁵⁵ Dean, *G.F. Handel: Three Ornamented Arias*, 4.

The repetition of words is changed.

Third, the repetition of words can be elaborated by rhythmic diminution and a different pattern.



Figure 9. “Affanni del pensier” m. 10-11.²⁵⁶

The end of the phrase in the da capo section is simple.

Fourth, the end of the phrase in the da capo section has a few characteristic elaborations, including a cadential trill. The long or moderate length of the appoggiatura plays a harmonically proper role on cadential trills.



²⁵⁶ Dean, G.F. *Handel: Three Ornamented Arias*, 4.

Figure 10. The end of “Affanni del pensier” m. 23 – 28.²⁵⁷

A Fermata usually includes decorations.

The fermata is a proper place to add embellishment and this is the last characteristics of Handel’s ornaments in Dean’s composite volume. In Dean’s composite volume, all three of Teofane’s arias include these five characteristics to elaborate the melodies, and the elaboration matches the mood and emotion of each song: Torment, Unfaithfulness, and Fear.

Figure 11. “Benchè mi sia crudele” m. 110-114.²⁵⁸

A Study of Selected Recordings (1950s – 2010s)

This lecture will present recordings of Almirena’s aria “Lascia ch’io pianga” from *Rinaldo* (HWV 7, 1711, 1731), which was Handel’s first London opera, as well as

²⁵⁷ Dean, *G.F. Handel: Three Ornamented Arias*, 6.

²⁵⁸ Dean, *G.F. Handel: Three Ornamented Arias*, 21.

Cleopatra's arias "V'adoro pupille" and "Piangerò la sorte mia" from *Giulio Cesare* (HWV 17, 1724), which was composed during Handel's first Royal Academy Period (1720-1728) in London. Additionally, I have also selected Morgana's aria "Tornami a vagheggiar" from *Alcina* (HWV 34, 1735) which premiered during the Covent Garden years (1734-1737) in London.

Changing Style of Vocal Embellishments

The recordings from the 1950s to the 1960s contain contrasting styles of vocal embellishments. In Leontyne Price's live recording which was recorded in 1965 at her Carnegie hall recital. She performs "Piangerò la sorte mia." Also, she uniquely cuts half of the repeated A section. Her recording includes unembellished version of Piangerò la sorte mia. Dame Joan Sutherland's recording has no cut and contains a da capo section of "Tornami a vagheggiar" from her album 'Alcina Highlights' released in 1963. She added many embellishments with her sumptuous technique and the last ending cadenza includes a higher range than the original melody as you can see in the slide. She performed a fabulous performance with glorious embellishments, but these are not considered to be stylistically appropriate Baroque because there are too many embellishments that cover and tend to obscure the original melodic structure.

Because of Baroque scholars' research and criticism during the late 1980s, classical singers' performances have gradually adhered to authentic Baroque performance practices. For example, singers who recorded after 1994 performed the arias as they were written in the first A section or by adding only standard ornaments. The B section contains a few embellishments such as trills and additional notes. Then the repeated A section is significantly elaborated. In the 21st century, although Handel's operas and his individual arias have been performed based on scholarly discoveries of Baroque performance

practice, the improvisatory vocal lines are still criticized because singers' sumptuous skills obliterate the original melodic structures.

Lascia ch'io pianga

A variety of vocal ornaments in Almirena's aria *Lascia ch'io pianga*, have been performed over the decades. The tempo of this piece is *Largo*, and there are many possibilities to elaborate the melodic line. The half and quarter notes dominate this piece, which can be divided with the rhythmic diminution. The first recording we will hear is from Julianne Baird's *Handel Arias*, released in 1994.

The number of ornaments in Julianne Baird's "Lascia ch'io pianga,"²⁵⁹ increases with each section according to the ideas of John Hawkins's concept of a da capo aria in his *Memoirs of the Life of Sig. Agostino Steffani* (1750). Miah Persson's recording "Baroque Opera" released in 2012,²⁶⁰ conducted by Baroque specialist René Jacobs, also has similar types and structures of vocal embellishments, and her ornamental style corresponds to the Baroque authentic style by maintaining the original melodic structure.

Julianne Baird is a professor of music at Rutgers University in Camden, New Jersey. She earned her degrees from Eastman School and a Diploma from the Salzburg Mozarteum in performance. Also, she has a PhD in music history from Stanford University. She has performed a great deal of Handel and Bach repertoire. She designed trills on the principal cadences. Usually Handel put three cadence in the A section of a da capo aria and these three cadences are often elaborated with trills. In the section A, she uses standard

²⁵⁹ Julianne Baird, "Lascia ch'io pianga." Released 1994. Track 3 on *Handel Arias*, Newport Classic, Compact disc.

²⁶⁰ Miah Persson, "Lascia ch'io pianga." Released 2012. Track 7 of Disc 2 on *Baroque Opera*, Conducted by René Jacobs, Harmonia Mundi. Compact disc.

ornamentation. In her B section, she adds free and standard embellishments. As standard embellishments, she uses compound appoggiaturas, trills, slides, and the free style of her auxiliary notes move toward the principal note. She ends with a short cadenza, which follows Donington's research. Based on her technique, Baird's trills and additional notes progress in tempo and smoothly fit into the original melody in the da capo section. Although she adds many vocal variations, she stays within the original melodic frame. All the auxiliary notes progress within the main notes and most of the variations move within the original structure. She has a simple ending in the repeated da capo section, which adheres to Handel's intention in Dean's composite volume.

V'adoro pupille

Emma Kirkby is an English singer and is one of the famous early music singers. Kirkby's recording²⁶¹ "*Handel Opera Arias and Overtures from the First Half of Handel's Operatic Career*" includes her singing V'adoro pupille, including authentic Baroque style. She has a few elaborations, such as trills, rhythmic changes, and compound appoggiatura in section A. In Section B, she has more elaborations with trills, non-chord tones, and rhythmic diminution. The additional notes fill the melodic intervals in the repeated A section, including trills. Kirkby gives varied elaborations in the rhythmic and lyrical repetitions with a historically appropriate style.

Piangerò la sorte mia

Danielle De Niese performed Handel's *Giulio Cesare* at Glyndebourne in 2005. She released Handel Arias recording in 2007. She includes appoggiaturas and rhythmic

²⁶¹ Emma Kirkby, "V'adoro pupille." Recorded in September 1995. Track 9 on *Handel Opera Arias and Overtures from the First Half of Handel's Operatic Career (1704-1726)*. Conducted by Roy Goodman, London: Hyperion Records Ltd. Compact disc.

diminution in the A section. Handel is an expert of word painting and his original melodic and rhythmic gestures establish creative structure and expresses a specific mood. Therefore, the A section sometimes is performed as in its original form with only few embellishments. De Niese²⁶² performs the B section of “Piangerò la sorte mia” with a dramatic cadential ending that contains vocal variations. Her cadenza strongly moves toward the end in one breath, which again adheres to the ideas expressed in Donington’s research²⁶³ and Dean’s composite volume. In the repeat of the A section, De Niese sings three trills on the major cadences and two more trills elaborate the melody. Slides and rhythmic diminutions happened frequently, but the auxiliary notes fit into the original structure.

Tornami a vagheggiar

The tempo of Morgana’s aria “Tornami a vagheggiar” has been slightly varied throughout the 20th and 21st centuries. Emma Kirkby’s “Tornami a vagheggiar has the same tempo as Joan Sutherland’s recording (1963).²⁶⁴ Emma Kirkby’s Morgana’s aria²⁶⁵ includes many appropriate features of vocal embellishments. Emma Kirkby utilizes trills in section A and a dynamic difference in the repetition of the rhythmic and melodic pattern. She adds three trills on the major cadences in section B. Kirkby applies vocal ornaments, such as auxiliary notes, slides, appoggiaturas, and trills in the repeated A section. The end

²⁶² Danielle de Niese, “Piangerò la sorte mia.” Released May 12, 2008. Track 2 on *Handel, G.F.: Opera Arias (Niese, Les Arts Florissants, Christie)*, Conducted by William Christie, Decca. Compact disc.

²⁶³ “The cadenza should never be longer than can be sung in one breath.” Robert Donington, *A Performer’s Guide to Baroque Music*, (New York: Charles Scribner’s sons, 1974), 166.

²⁶⁴ Joan Sutherland, “Tornami a vagheggiar.” Released in 1963, London Symphony Orchestra, Track on 3 *Handel, Alcina Highlights*, Conducted by Richard Bonyngue. UK: The Decca Record Company Limited. 1 sound LP.

²⁶⁵ Emma Kirkby, “Tornami a vagheggiar.” Recorded on September 23-25, 1991, Walthamstow Assembly hall, London. Track 8 on *Handel·Arne: Arias*, Conducted by Christopher Hogwood, The Academy of Ancient Music, Editions de L’Oiseau-Lyre. Compact disc.

of the piece contains brief auxiliary notes and a cadential trill. Her performance maintains the original melodic structure with historically appropriate variations.

Junghyun Lee's Vocal Embellishments

Lascia ch'io pianga

In section A, I employ the trills on the major cadences. Slides and trills are added to decorate the original melody in the B section. Finally, the number of ornaments is increased in the final section. The end of the da capo has a simple ending, which adheres to the interpretation of Handel's works in Dean's composite volume.

V'adoro pupille

In my own ornamental version, the number of vocal embellishments will increase gradually in each section. Slides and trills embellish the original melody of the B section. The stepwise motion moves within the melodic frame. Based on Dean's interpretation in his composite volume, I add the triplets in a stepwise motion. Every improvised note includes the main melody and stays within the original structure.

Piangerò la sorte mia

In my interpretation of Piangerò la sorte mia, I put four trills in the A section. In the B section, I also add two trills on the major cadences and a short and simple ending in the B section. In the da capo A section, auxiliary notes fill the intervals as slides and appoggiaturas within the melodic structure. I apply rhythmic diminution and this different pattern dramatizes the scene. Also, I have a simple ending in this section.

Tornami a vagheggiar

In my section A of Tornami a vagheggiar, I utilize trills and show a dynamic difference in the repeated rhythmic and melodic progression. The B section has a short and

simple ending. Also, trills and appoggiaturas are included as standard ornaments. Based on my technique, I added a few auxiliary notes because this piece is quite fast. Already Handel describes Morgana's happiness and love through the progression of the rhythmic diminution in the original melody. Therefore, I add four more trills and a simple ending in the repeated A section.

Conclusion

In conclusion, today I have shown through my research of selected recordings of Baroque specialists Julianne Baird, Miah Persson and Emma Kirkby as well as virtuoso singer Danielle De Niese perfectly revived Baroque authentic performance practice. Robert Donington from his research, has published Baroque performance practice references, such as *The Interpretation of Early Music* (1974) and his *Baroque Music: A Style and Performance* (1982). The publication of the critical scholarly edition, *Hallische Händel-Ausgabe* (HHA) by Bärenreiter, which contains a preface, performance practice, and critical discussion, encourages modern scholars and performers to understand the performance practice of Handel's works. Through scholarly research of Baroque stylistically appropriate practice, Handel's vocal works can be better understood.

Additionally, Dean's edited composite volume guides Handel's interpretation of appropriate Baroque vocal embellishments. Only, after 1994 do the recordings of conductor René Jacobs, Christopher Hogwood, William Christie, and Roy Goodman as well as sopranos Emma Kirkby, Julianne Baird, Miah Persson, and Danielle De Niese represent a more authentic Baroque style of vocal embellishments in Handel's da capo arias.

I hope you have enjoyed learning a little bit more about the authentic style of Baroque vocal embellishments in Handel's da capo arias. In addition, I hope this will help you be more informed when you create your Baroque vocal embellishment for Handel's operatic arias.

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Dissertation

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Scores

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Recordings

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1. Lascia ch'io Pianga (*Rinaldo*, HWV 7, 1711)

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De Niese, Danielle. "Lascia ch'io Pianga." Released May 12, 2008. Track 2 on *Handel, G.F.: Opera Arias (Niese, Les Arts Florissants, Christie)*, Conducted by William Christie, Decca. Compact disc.

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2. V'adoro pupille (*Giulio Cesare*, HWV 17, 1724)

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- Schlick, Barbara. “V’adoro pupille.” Recorded in 1991, Grand Studio of the Deutschlandfunk in Köln. CD 2, Track 6 on *Giulio Cesare*, Conducted by René Jacobs, Arles, France: Harmonia Mundi, 1991. Compact disc.
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- Sutherland, Joan. “V’adoro pupille.” *Joan Sutherland: The Voice of the Century*, Recorded in 1973. New York: London Recordings Inc. 3LPs.
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- Augér, Arleen. “Piangerò la sorte mia.” Released in 2000. *Bach & Handel Arias*, Conducted by Gerard Schwarz, Recorded in 1984. California: Delos 2 CDs.
- Battle, Kathleen. “Piangerò la sorte *Mia*” Recorded August 31, 1990. Track 12 on *Kathleen Battle at the Metropolitan Museum*. PolyGram Recordings. Compact disc.
- Berganza, Teresa. “Piangerò la sorte mia.” Conducted by Sir Alexander Gibson. Orchestra of the Royal Opera. Track 10 on *The Glories of Handel Opera*. Recorded in 1961. The Decca company. Compact disc.
- Caballé, Montserrat. “Piangerò la sorte mia.” *Händel - Giulio Cesare*. Performed on Dec 06, 1982 Liceu. URL: <https://www.youtube.com/watch?v=7kjM2UoKYBw> (Start at 1:52:58). Streaming audio.
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- Popp, Lucia. "Piangerò la sorte mia." Recorded in 1967. Released on August 3, 1988. Track 5 on *Handel and Mozart Arias_Lucia Popp*, Conducted by György Fischer. Austria: EMI. Compact disc.
- Price, Leontyne. "Piangerò la sorte mia." Performed Feb 28, 1968. Released 2002. Track 4 on *Vocal Recital: Leontyne Price* (Rediscovered Carnegie Hall Recital). RCA Records. Compact disc.
- Schlick, Barbara. "Piangerò la sorte mia." Recorded in 1991, Grand Studio of the Deutschlandfunk in Köln. CD 3, Track 7 on *Giulio Cesare*. Conducted by René Jacobs. Arles, France: Harmonia Mundi, 1991. Compact disc.
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- Berganza, Teresa. "Tornami a vagheggiar." *Eighteenth-Century Portraits*. London Symphony Orchestra, Orchestra of the Royal Opera House Covent Garden, Recorded in June 8th, 1960. London: Kingsway Hall. Conducted by Sir Alexander Gibson. Released in April 6th, 2018. The Decca Company. Compact disc.
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Recordings

Baird, Julianne. "Lascia ch'io Pianga." Released 1994. Track 3 on *Handel Arias*, Newport Classic, Compact disc.

De Niese, Danielle. "Piangerò la sorte mia." Released May 12, 2008. Track 2 on *Handel, G.F.: Opera Arias (Niese, Les Arts Florissants, Christie)*, Conducted by William Christie, Decca. Compact disc.

Sutherland, Joan. "Tornami a vagheggiar." Released in 1963, London Symphony Orchestra, Track on 3 *Handel, Alcina Highlights*, Conducted by Richard Bonyngue. UK: The Decca Record Company Limited. 1 sound LP.

Kirkby, Emma. "V'adoro pupille." Recorded in September 1995. Track 9 on *Handel Opera Arias and Overtures from the First Half of Handel's Operatic Career (1704-1726)*. Conducted by Roy Goodman, London: Hyperion Records Ltd. Compact disc.

Kirkby, Emma. "Tornami a vagheggiar." Recorded on September 23-25, 1991, Walthamstow Assembly hall, London. Track 8 on *Handel-Arne: Arias*, Conducted by Christopher Hogwood, The Academy of Ancient Music, Editions de L'Oiseau-Lyre. Compact disc.

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JUNGHYUN LEE

CURRICULUM VITA

Education

University of Kentucky, Lexington, KY

Doctor of Musical Arts in Vocal Performance 2016-2019 (expected 2020)

Final Project: An Understanding of Style of Baroque Ornamentation in Handel's Operatic Arias: A Study of Selected Recordings (1950s – 2010s)

Vocal studies: Endowed Chair, Professor Cynthia Lawrence

Indiana University, Jacobs School of Music

Performance Diploma 2012-2014

Vocal studies: Costanza Cuccaro, Patricia Stiles

Kyungpook National University, South Korea

Master of Music in Voice Performance 2008-2011

Thesis: The Analysis and Interpretation of Arnold Schoenberg's Op. 2, 4 Lieder

Vocal studies: Songhak Shim

Kyungpook National University, South Korea

Bachelor of Music in Voice Performance 2004-2008

Vocal studies: Jungwoong Kim

Professional teaching positions

Voice for non-major	MUC 155	University of Kentucky	Spring 2019
	MUC 155	University of Kentucky	Fall 2018

Voice for minor	MUP 101	University of Kentucky	Spring 2016-2019
	MUP 202	University of Kentucky	Spring 2016-2019
	MUP 302	University of Kentucky	Spring 2016-2018

Voice for major and minor	MUA 105, 107, 326, 335	Berea College	Spring 2020
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Centre Singers, Choir	MUS 184	Centre College	Spring 2020
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Scholarship

Getchell Scholarship	Tom Getchell Scholarship	2019
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Alltech Scholarship	University of Kentucky	2016
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Music Scholarship	Indiana University, Jacobs School of Music	2012
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KNU Scholarship	Kyungpook National University	2005
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Awards

2nd Place	Alltech vocal competition, Lexington	KY, US	2015
Semifinalist	Joognang Competition	Korea	2010
1st Place	Glovil International Competition	Korea	2007

Employment

Adjunct Professor	Berea College	2020
Adjunct Professor	Centre College	2020
Church Choir	St. Raphael Episcopal Church	2016-present
Women's Choir	Christ Church Cathedral	2019-present
Kentucky Opera Chorus	Kentucky Opera	Fall 2019
Graduate Teaching Assistant	University of Kentucky	2016-2019
Soloist, Choir member	Gimcheon City Choir	2008-2012
Soloist, Choir member	Daegu Grand Echo Opera Chorus	2008-2011
Soloist, Choir Scholar	St. Andrew Kim Daegun Catholic Church	2007-2012
Soloist, Choir member	Boas Choir	Fall 2006
Soloist, Choir Scholar	Choongseong Presbyterian Church	2006-2008

Professional Performance Experience

Concert

Soloist Memorial Recital for Dr. Betty Young	University of Kentucky	2019
Soloist UK Opera Theatre House Concert	University of Kentucky	2019
Soloist Presbyterian Church Gathering	Lexington, KY	2019
Soloist Alltech ONE conference	Alltech Farm, KY	2019
Soloist Opera Lex Encore	Keenland, KY	2019
Soloist Endowed Chair Luncheon	Boone Center, University of Kentucky	2019
Soloist Madama Butterfly Luncheon	Portofino, KY	2019
Soloist Doctoral Lecture Recital	University of Kentucky	2019
Soloist Doctoral Chamber Recital	University of Kentucky	2018
Soloist Alltech Celebration of Song	University of Kentucky	2018
Soloist Christmas Salon Concert	Portofino, Ky	2018
Soloist The Barber of Seville Luncheon	Portofino, KY	2017
Soloist Alltech Celebration of Song	University of Kentucky	2017
Soloist Grand Night for Singing	University of Kentucky	2017
Soloist Thy Will be done	University of Kentucky	2017
Soloist Christmas Salon Concert	Portofino, Ky	2017
Soloist Alltech Celebration of Song	University of Kentucky	2016

Soloist DMA Solo Recital	University of Kentucky	2016
Soloist Christmas Salon Concert	Portofino, Ky	2016
Soloist Grand Night for Singing	University of Kentucky	2016
Soloist Alltech Competition	University of Kentucky	2016
Soloist Lexington Korean Catholic Church	Palomar Hills Community, KY	2016
Soloist Lexington Missionaries	Missionary community, KY	2016
Soloist The concert of Kyungsangbukdo local song	Daegu Cityhall	2015
Soloist The concert of the Virgin Mary	Gimcheon Peace Catholic Church	2015
Soloist Osaka concert for celebrating the 50st anniversary of the establishment of diplomatic relations between Korea and Japan	Kyungpook Highschool Alumni	2015
Soloist Daegu concert for celebrating the 50st anniversary of the establishment of diplomatic Relations between Korea and Japan	Kyungpook Highschool Alumni	2015
Soloist Professor Songhak Shim Retirement Ceremony	Kyungpook National University	2014
Soloist The night of Korean art songs	The Association of Korean art songs	2014
Soloist The mentally handicapped sponsored concert	Korea voice faculty	2014
Soloist The Concert of Kyungpook middle & high school Alumni		2014
Soloist The festival of favorite songs/ Famous Music Promotion Society of Korea		2014
Soloist Korean Night	IU Korean Society	2013
Soloist New contemporary song Concert	Jacobs School of Music	2013
Soloist Opera Chorus Concert	Jacobs School of Music	2013
Soloist Students of Professor Stiles Concert	IN, Meadowood Community	2013
Soloist Mozart Laudate Dominum	Hyehwa Catholic Church	2012
Soloist Mozart Missa in C major KV 258	St. Andrew Kim Daegon	2012
Soloist Mozart Missa Brevis G dur KV140	Chamber choir concert	2012
Soloist English literature conference	Andong National University	2011
Soloist John Leavitt Missa Festiva (Festival Mass)	St. Andrew Kim Daegon	2011
Soloist Moohyoung Lee Natural Dying Exhibition	CU Gallery, Korea	2011
Soloist Mozart Missa Brevis KV 259	St. Andrew Kim Daegon	2011
Soloist Messe "Notre dame de la paix" Abbe Auguste Priasso	St. Andrew Kim Daegon	2010
Soloist Mozart Missa Brevis in C. K.220	St. Andrew Kim Daegon	2010
Soloist New artist performance	Daegu Akwoo organization	2010
Soloist Mozart Missa solemnis in C KV 337	St. Andrew Kim Daegon	2010
Soloist New artist performance	Daegu Opera House	2009
Soloist Joseph Haydn Missa Brevis B dur- St. Joannis de Deo	St. Andrew Kim Daegon	2009
Soloist Mozart Missa Brevis G dur KV140	St. Andrew Kim Daegon	2009
<u>Opera & Theater (Full Production)</u>		
Cio-cio san Madama Butterfly	UK Opera Theatre	2019

Violetta	La Traviata	UK Opera Theatre	2017
Rosina	Il Barbiere di Siviglia	UK Opera Theatre	2017
2nd Lady	Die Zauberflöte	Daegu Opera House	2011
Maria	The Sound of Music	Gimcheon City Choir	2011
Jayeon	The Song of Bandi	Daegu Art Center	2009
Anakne	Chunhangjeon	Daegu Opera House	2006

Ensemble

Ensemble	Carmen by Bizet	Kentucky Opera	2019
Ensemble	Akhnaten by Philip Glass	Jacobs School of Music	2013
Ensemble	Brahms Liebeslieder Walzer Op. 52 and Op. 65		
(soloist)		Jacobs School of Music	2013
Ensemble	Carmen by Bizet	Daegu Opera House	2011
Ensemble	Der Freischütz by Weber	Daegu Opera House	2011
Ensemble	Beethoven Symphony No. 9	Daegu City Art Center	2009
Ensemble	Mother of Won by Hojun Hwang	Andong National University	2009
Ensemble	Beethoven Symphony No. 9	Gimcheon Art Center	2008
Ensemble	Beethoven Symphony No. 9	Daegu City Art Center	2008
Ensemble	La Traviata by Verdi	Kyungpook National University	2007
Ensemble	Carmina Burana	Suseong Artpia Center	2007
Ensemble	Messiah by Handel	Kyungpook National University	2006
Ensemble	Otello by Verdi	Youngnam Opera Theater	2005

Opera Workshop (Scene) / Gala Concert

Violetta	La Traviata	UK 100 th Anniversary Concert	2018
Norma	Norma	IU, Jacobs School of Music	2013
Christine	The Phantom of The Opera	Gimcheon City Choir	2010
Eliza	My Fair Lady	Daegu Lions Club	2008
Violetta	La Traviata	Incanto Ensemble	2008
Tosca	Tosca	Kyungpook National University	2007
Adina	L'elisir d'amore	Kyungpook National University	2006

Recording

Soloist	Amazing Love	Jaeil Presbyterian Church, Korea	2009
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This paper is Junghyun Lee's Final Project for the Doctoral Music of Arts Degree