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Trouser Roles - The development of the role in opera from the seventeenth to twentieth century

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TROUSER ROLES
THE DEVELOPMENT OF THE ROLE IN OPERA FROM THE SEVENTEENTH TO
TWENTIETH CENTURY

by

TABITA IWAMOTO

Under the Direction of Kathryn Hartgrove

ABSTRACT

This document presents the development trouser role. The first part is concentrated in the seventeenth century when the use of castrati was the main business in church music. Later in the same chapter is presented the development of women in opera, which so far was not a common practice, and how and why they dominate the opera after the castrati were not an accepted practice anymore. The following chapters contain demonstrations of trouser role's types. Each chapter is based in one role of an opera from a different period of history. From Gluck's Orfeo ed Euridice to Strauss' Der Rosenkavalier, the pants role is exemplified from a different point of view according to their importance in opera.

INDEX WORDS: Opera, Castrati, Women in opera, Trouser role, Breeches role

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TABITA IWAMOTO

A Thesis Submitted in Partial Fulfillment of the Requirements for the Degree of

Master of Music

in the College of Arts and Sciences

Georgia State University

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2012

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DEDICATION

I lovingly dedicate this thesis to my parents, who have been example for my life and have supported me since the beginning of my studies.

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I would like to express my sincere gratitude to my advisor, Kathryn Hartgrove, who has never ceased believing in me and has been a great source of inspiration. This document and my degree were only possible because one day you chose to teach me and I appreciate it from the bottom of my heart.

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1 INTRODUCTION

This document exams the emergence of trouser roles in opera and contains a historical overview to better understand the context. This dramatic conceit is concentrated in the development of the operatic art form from the seventeenth to twentieth centuries. In Italy during the seventeenth century, the castrato voice, which had been an important facet in church music, was now becoming a phenomenon in opera. Within this document, in the first chapter, the castrati's transition from sacred music to the opera, where they achieved the bulk of their success, will be studied. As opera begins to dominate the music scene, the demand of these singers, specifically castrati, grew. The second chapter in this document deals with the introduction of castrati operatic roles. Gluck's *Orfeo ed Euridice* is used as an example. Gluck's opera went through many editions and exemplifies how the role Orfeo, as well as other castrati roles, changed once castrato was no longer in favor. In this chapter will discuss the terms used to refer to cross-dressing roles, as well as their specific repertoire, and the process where by women came to assume these roles. The transition from male to female voice in operatic repertoire is part of the following chapter, as well as the custom of trouser role for women in opera. This third chapter will discuss the breeches roles during Mozart's time using Cherubino as example. This is the epitome type of young boy in love, experiencing a teenager's idolization in a woman, the emotions and the innocence of his feelings for a woman. Cherubino's arias are analyzed from a text-music viewpoint. A description and explanation of his intentions while singing his arias will convey the subtext of the character. This chapter also covers similar roles in Italian and French repertoire. The German repertoire for trouser roles is presented separately and will be based on the role of Octavian in Strauss' *Der Rosenkavalier*. It is interesting testify that although the roles of Octavian and Cherubino were conceived centuries apart, it is possible to identify similarity between the characters, from their creation, librettists' conception and composers' execution in

writing for them. This study was intended to show the development of the trouser role in opera and how writing a piece for a woman in trousers is a completely different challenge as in previous centuries. An attempt to expose the different viewpoints concerning these questions will be addressed. The roles so far discussed belong to the same sort, the trouser, when a woman represents a male character. Meanwhile there is a discussion about whether how to classify a pants role when, although it is a male character represented by a woman, she is not trying to convince the audience that she is playing a man. The change of sex of a character when it is visible to the audience, and the discussion of categorizing it as a trouser role, such as the role of Leonore in Beethoven's *Fidelio*, is debatable. In a separated chapter a different discussion about a woman disguised as man is studied.

2 HISTORICAL OPERA DEVELOPMENT OF THE CIRCUMCISION PRACTICE AND WOMEN IN OPERA

2.1 The Appearance of Castrati

“For there are eunuchs who were born that way, and there are eunuchs who have been made eunuchs by others—and there are those who choose to live like eunuchs for the sake of the kingdom of heaven. The one who can accept this should accept it.” Matthew 19:12

One of the most ancient reasons for the induction of male hypogonadism by castration is found in the Bible. Although with time, this practice would mostly be done by those who would choose to serve in the church for their religious beliefs. In opera, the reasons for castration are different. In seventeenth century Italy, this surgical procedure was commonly performed on young boys that showed musical ability, especially in singing. This procedure was done around the pre-puberty age, to preserve their “unbroken” male voice. In opera the practice started in the first half of the seventeenth century, reached its peak during the eighteenth century, lasting until the later part of nineteenth century. There is no information on who began the practice of castration. What is known is that women were not allowed to sing in church. Some say that it is certain that church used the words of St. Paul, in 1 Corinthians 14:34-35, to forbid women to sing in the church. “Let your women keep silent in the churches: for it is not permitted unto them to speak; but they are commanded to be under obedience, as also says the law. And if they will learn anything, let them ask their husband at home: for it is a shame for a woman to speak in the church.” However, a few decades later it was possible to find women singing in church services, outside of Naples, as long as they did not cause any disturbance, scandal or offense.

What is known is that the young castrated boys would work as choir singers in the churches. Also, it was not only for religious purpose that led them to choose to do the operation. There were other advantages to the surgery. In order for the procedure to happen, the boy would have to consent to the operation. Several times, at the age of eleven or twelve, or even younger, a boy could not decide if he wanted to be a singer. The parents, knowing their child

was musically gifted, knew this could be an opportunity for an incredible career. It could be a way for the boy to get funds, but it would also be a way of saving money for the family. Once the choice was made, the boy would be sent to the conservatory and parents would have less monetary expenses. Reading about the famous castrati background, such as *Farinelli* and others, it was very common to verify that they came from extremely humble, modest families, in the countryside south of Italy. For these reasons, in case the boy showed music skills but did not show any interest in the career, it was still possible to find an excuse for the operation. To continue with the surgery the family would use excuses such as malformation from birth, an accident while riding, a bite from an animal or even a kick from a friend. Although there are not many details, it has been said by the Swedish traveler Grosley that in Florence it was discovered that young boys were objects of commerce. A wealthy person would go to a Foundling Hospital and would “adopt” a boy. He would support and train them, arranging musical instruction. When the age for the boy arrived for surgery he would insure that the surgery was performed. Although there are no confirmations to the fact, it was believed that these boys would be sold in Rome, giving the “patrons” all the profits.

2.1.1 *Castrati Singing Career*

For those boys who chose the path of the singing career looking towards the dream of being prosperous becoming a “superstar”, as did *Farinelli*, their way tend to be more prosperous without pain and displeasure. The musical life started to blossom during the seventeenth centuries in important centers, such as Naples. Old orphanages became prestigious school of music in that time. After a long century of diseases, plague, poverty, wars, and starvation, the first half of the 17th Century was a period of renovation but also of preservation. This led the Italians to keep what was theirs and to transmit their musical tradition.

The conservatory was formed from this ambition: *Conservare*, which means to keep, is a term that is still applied to music schools today. *Castrati* were a musical fashion icon and the

seventeenth Century was a period of their growth. The Italian theatres and churches provided many opportunities for musicians. People would receive rewards for bringing young boys to be trained in the conservatory. The singer's work as a musician was hard, going through a six to ten year heavy program. They dreamed about achieving a position as a choirmaster while studying. Their daily routine in the conservatory included concentrated exercises on breathing, one of the important differences of a castrato and a female singer. These series of exercises helped them to develop a major ability in air control. The famous castrato *Farinelli*, whose original name was Carlo Broschi, was able to hold a note for more than one minute. He also had an amazing ability with melismas and coloratura, singing more than 200 notes in one single breath.

Table 1 - Castrati's Singing Study Routine

In the morning:

1 hour – singing exercises of passages of difficult execution

1 hour – Study letters (the value of words, and how they should be sung so as to bring out their meaning)

1 hour – Singing in front of the mirror (to practice deportment and gesture, to guard against ugly grimaces while singing)

In the afternoon:

½ hour – Theoretical work

½ hour – Practice of improvisation

1 hour – Studies of Counterpoint

1 hour – More studies of Letters

Angus Heriot in his book *The castrati in Opera* has a chart exemplifying a typical routine of study for a singer (*tab. 1*), including voice exercises to not overtax the voice, but also composition, theory of singing and instrumental lessons such as the harpsichord.

The singing *tessitura* evolved during the century. The audience had no interest in exhibitionism of high notes. The public enjoyed being amazed by the virtuoso singing technique. The most famous works usually had a short range. For example, the music could have a range from A2 to C4. The many years of study in the conservatory helped young boys to develop a controlled use of breath along with the growth of their body. With an expanded rib cage and the breathing technique, the *castrati* had a crucial advantage on women singers. Another difference between them is the size of their larynx. After the operation, a man's larynx, which is larger than woman's, tended to increase in proximity to the resonators, amplifying the sound.

2.1.2 Opera for the Castrati

The seventeenth century was also the period of the emergence of opera. At the turn of the century, Peri's *Dafne* (1597), *Euridice* (1600), Monteverdi's *Orfeo* (1607), and Vitali's *Aretusa* (1620) were the first Italian dramas composed in the new genre. At first, the *castrati* would serve the Church, singing in the masses, and even making extra money, singing in funerals, ceremonies, coronations, and other events. However these singers' real fame and fortune was found in the theatre. It was normal to train the singers for the Church services and then watch them migrate to the opera, where money was easier to earn.

The opera was the first popular form of entertainment yet a great international achievement. Opera singers became celebrities and their performances and reputation started to spread to other countries. Italy was synonymous of opera and served as reference for this genre. Also, Opera was associated with *Castrati*, and, although there was a strong prejudice, it was also possible to have women singing a few smaller roles in opera. *Castrati* were considered superior to women: their musical training was much more rigorous and effective. The Neapolitan

style monopolized the opera stage in Europe, with the exception of France, that was stubbornly clinging to ancient traditions and refused to accept the Italian singers.

There were those that would be enthusiastic about these singers, as was Goethe: "I reflected on the reasons why these singers pleased me so greatly, and I think I have found it. In these representations, the concept of imitation and of art was invariably more strongly felt, and through their able performance a sort of illusion was produced. Thus a double pleasure is given, in that these persons are not women, but only represent women. The young men have studied the properties of the female sex in its being and behavior; they know them thoroughly and reproduce them like an artist; they represent, not themselves, but a nature absolutely foreign to them."

2.1.3 The Decline of Castrati

Since music is universal, it is constantly developing. It was and is in constant changes. Music started to go through stylistic changes, moving towards a more pure, natural, simple expression. Composers such as Gluck, would still write for castrato, but not in their style, such as *fioritura*, which was the castrati specialty. Another great influence on music was the appearance of *Opera Buffa* (comic opera). It reached a point where *castrati* were not essential to opera anymore. This genre showed, a more was simple, lively, conception of music. The use of women in opera, and also male voices – tenor and bass, increased, bringing what it was needed in order to achieve a natural sound and expressiveness. The comic opera soon spread in other countries. In Germany it was called *Singspiel*; there was the English ballad opera, in Spain it appeared the *Zarzuela*, and the *Opéra Comique* in France. Because it was often in local dialect, it was sensible to people in general. Some composers used to work in both, the serious and comic style. In some cases they would use the castrati. As the end of the century approached, an important historical event in society changed and influenced music: Napoleon's invasion of Italy. This invasion created more than just political consequences. The war also in-

vaded Italian music. In the dramatic side of opera, the Prior the invasion Italian opera themes were based on ancient Greek mythology. French revolutionary “rescue opera” spread to Italy, as well as the subject material changed within the drama of the opera, including kings and important social figures. This greatly influenced Donizetti and Verdi. A heavier type of orchestration, music written for a bigger number of instruments started to be accepted in Italy. All these innovations in music started to affect the supremacy of the castrati. By the late of 18th Century, it was clear that the castrati’s era had come to an end. The last composer to write a castrato role was Meyerbeer.



Figure 1 - Giovanni Battista Velutti (1780-1861)

The role Armando in *Il crociato in Egitto* in 1824 was especially written for Velutti (fig. 2), one of the last castrati. Meyerbeer only reached his peak a few years later, composing in the new genre *Grand Opéra*. Although castrati were banned from the stage due to the new taste, they remained important in the churches for a little longer. At the same time, one can say that there was a movement against them. Some of these attitudes could be described as prejudice. They were a target of unkind abuse and an increasing hatred. One of the reasons they were accused of homosexuality and therefore, were deemed evil creatures. The church turned against the use of castrati singers, and in 1878 Pope Leo XIII forbid them to sing in the church, but they continued in church music throughout the century. In the Sistine Chapel, for example, only in 1902, the castrati stopped being admitted.

2.2 Women in Opera

One of the most significant impacts of the French revolution was the elevation of women's social status. Among the results of the enlightenment in opera was their acceptance on the stage. It did not take long for this more natural sound to dominate the performances in opera. During the castrati era women would be allowed to perform a small role, and perhaps even pretend to be a castrato pretending to be a woman. The respect and admiration that the revolution brought to women was crucial, however there were still several issues and steps to take in order for females to be accepted by the musical universe, by the composers, musicians and of course, the audience.

For women to achieve an established status they had to undergo a difficult, hard road, as they were seen as inferior to male singers. In musical quality, it was a fact that women were less technically capable than the castrati. First because music written thus far was composed to fit a specific type of voice. Because of the operation on the boy, their voice did not change during adolescence. As a result of the surgery the castrato larynx ended up being similar to an adult

female. Secondly, it is important to remember and compare the difference between their training. The many hours that the castrati would spend in music and vocal training would always be superior to what women had at their disposal. Tenor and bass voices were not considered the *primo uomo*, until the turn of the century, in which the tenor voice takes on the concept of masculinity, becoming the new heroic voice. There were more voice choices for the composers, sopranos, contraltos, tenors and basses. The castrati were each time less needed. Women started to assume the roles that were once written for castrati. They were being accepted in the opera and on stage, they were replacing a function that already existed. Several roles were originally composed for castrati, were now being performed by women (mezzo/contralto or soprano) with the same range. Some roles are extremely controversial. Composers from the *primo ottocento* are the ones that produced operas with roles that needed to be adapted to the female singers. Even before that, Mozart in his *Idomeneo* had written the role Idomante for a castrato. Suffering the changes of taste, he had rewritten the role for tenor. Nowadays, this same character is played by high lyric mezzo-sopranos, as a travesty role, although originally, it was not Mozart's basic conception. Before Mozart, in Händel's *Ariodante*, the title role was written for a castrato. Today, the same role is being done by mezzo-sopranos. The range is the same and nothing has changed in Händel's music.

There are several roles that fit the description above. Originally, they had been written for castrati (soprano or mezzo/contralto). From the nineteenth century to our present days, women assumed these trouser roles, which are, now are considered trouser-role. It is important to highlight that this practice of writing for women instead of men was not an innovation or a daring step. It was not very common, but it was not impossible for women to be on stage. Of course, they would have to deal with the prejudice and dishonored status. Sometimes they would be on stage, pretending to be a castrato, and by doing that they would also be pretending to be a woman in a castrato body. The cross-dressing act is an ancient practice, proved by a

large number of historical figures. Some of these are from old Greek mythology. In 1600 it was not a woman who would be dressed as a boy. During Shakespeare's era, boys would dress as a girl. Through the some years, the scenario in the theater changed, and women replaced men. The changes were fast and, soon, women would not only be on stage performing, but they would even play breeches roles, which remained an attraction on British stages for centuries. In opera, a register can be point out from 1744, the *Teatro della Pace*, in Naples, in which a woman, Antonia Cavalluccio was cast as castrato singer, giving the title of *primo uomo*. This also occurred in 1747, with two other women – Angela d'Alessandro and Berenice Penna. Lord Mount Edgcumbe after seeing the comic opera by Sacchini, *La condatina in corte*, with the castrato Giorgetto as first man, added: "There were also the *uomo serio*, the *donna seria*, generally the second man and woman of the serious opera." (ANGUS, 1974, p32). He had previously specified the 'second man' to have been a soprano. Sopranos and Contralto/Mezzos started playing warriors, lovers, kings and fathers. Although the castrati were a phenomenon in Italy and around Europe, in France they remained reluctant. After the revolution, it was natural that Italy would be influenced by the French culture. The taste for the castrati, their voices, and their social representation in Italy were as dubious as they were in France from that point on.

Today, it is also usual for man sing the roles written for *castrato*. The counter-tenors have developed a technique to reach the high notes similar to a *castrato*. It would be a director's choice of casting them. He could have a trouser role sung by a woman or a man. The result would be a woman figure dressed as a man, or a man figure sounding like a woman.

Mistakenly there is a miscomprehension of the term trouser role. In fact, there are others terms, such as breeches role, pants role, *travesty*, and even skirt role (female character sung by a male singer). From Italian, *travesty* applies to any role sung by the opposite sex. Breeches roles, pants roles and trouser roles, are terms for a woman singing a male character. Beside these, there are also disguised roles that are for a woman who sings a role of a woman who ap-

appears on stage disguised as a man. There are very few roles of this kind in opera. There is an early example in Handel's *Alcina* where Bradamante has disguised herself, and there is Leonore in Beethoven's *Fidelio* (which will be discussed later), Matilda in Rossini's *Elisabetha Regina d'Inghilterra*, Gilda in act 3 of Verdi's *Rigoletto*, and Zdenka in Strauss' *Arabella*. This kind of role tends to be more elevated, but they also offer a familiar model of female self-sacrifice that is not very inspiring.

As for trouser or pants roles, the list is much extended. This is due in large part to the historic fact of the rise and demise of the castrato. The fact of opera's absolute insistence upon its own esoteric rules, where voice and music come first and where realism has no place, is also a result to this vast list. Trouser roles start with Handel, who wrote the part of Sextus in *Julius Caesar* for the female soprano voice. Another young boy character is Mozart's Cherubino in *Le nozze di Figaro* and Annio in his *La clemenza di Tito*. In Rossini and Donizetti operas there are several roles such as, Enrico, Pippo, Malcolm, Arsace, Jemmy, Smeaton and Pieretto. Other than that, there are the roles of Romeo in Bellini's *I Capuleti e I Montecchi*, Siébel in Gounod's *Faust*, and the shepherd Andrelouin in his *Mireille*. There are two significant roles in the twentieth century. One is Octavian in Strauss's *Der Rosenkavalier* and the Composer in his *Ariadne auf Naxos*.

A large number of roles were written specifically for *Castrato*. Early Italian and German opera include most of this repertoire. Monteverdi composed the roles of Nero and Ottone in *L'incoronazione di Poppea*, Orpheus in Gluck's *Orfeo ed Euridice*, roles that nowadays are commonly executed by counter-tenors and mezzos. The list is vast in Handel's compositions. From *Giulio Cesare*, which included Caesar, Sextus and Ptolemy, to *Alcina* with Ruggiero. Mozart also wrote for *castrati*, with Idamante in *Idomeneo*, as well as Rossini and Meyerbeer.

3 DEVELOPMENT OF THE TROUSER ROLE IN OPERA

A woman dressed as a boy has been established since Shakespeare's time and remained popular on the opera stage well into the nineteenth century. Numerous works were composed in the last period of Opera Seria. These were written for castrati who played heroes who rescue cities and defeated foreign enemies. After their decline in number and in popularity, female singers (especially mezzo-sopranos) became the warriors, fathers, kings, and lovers. Many baroque operas, especially Handel's, are very ambiguous. Some of his works have a "flexible central casting". In Monteverdi's *Orfeo* and *L'incoronazione di Poppea* there are examples of how the roles such as Orfeo, Ottone, Arnalta, and Nero can be played by either women or men.

Simultaneously roles intended by the composer for women in *travesty* became a commonplace. During that period the composer had the choice of writing for the castrati or a female in trouser. It is found in the 18th Century with Mozart's Cherubino in *Le nozze di Figaro*, Bellini's Romeo in *Il Capuletti ed I Montecchi*, through the twentieth century with Strauss' Octavian in *Der Rosenkavalier*. Although they all intended a miscomprehension and confusion when writing to women disguised as men, it is clear that they represent different intensions in the characters. Cherubino's image and representation in *Le nozze di Figaro* cannot be compared as equal to *Der Rosenkavalier's* Octavian. One represents the young boy, with a fresh heart and idolization of love. The other role could suggest the "re-sexing" of the composer's intention. Not only in terms of male and female cross-dressing but the presence of the lesbian in the opera, as a character.

Margaret Reynolds in her essay *Ruggiero's deceptions, Cherubino's distractions*, presents opera and everything that evolves around it, connected to sex. Peoples' social class, sexual options, education degrees are characteristics that will determine the relationships they have with opera and what they expect of it when going to the theatre and watching a show. Under-

standing the trouser role in opera is also to understand the importance that they have as a sexual icon, even if it is covered and only exist inside peoples' minds, in the audience, and also inside the singer's. With the exception of the numerous roles that were once written for castrati and are now performed by women, trouser roles written intentionally for woman is a way of exposing the sexuality in some way. It will be either a character of a young teenager speaking of an immature love or a young man, awaking the imagination, as Strauss uses Octavian for his expression. These three different types of trouser roles (castrato, young boy/page and mature love) will be discussed and exemplified with a role in opera. A fourth type is the one when a travesty role is disguised to the dramatic plot. A good example is when Cherubino, when he is dressed as a woman and hides in the closed. The audience is clued in to the intention. Some people would include the role of Leonore in Beethoven's *Fidelio* in this travesty role. The soprano, in the rescue opera, is determined to save her love that has been arrested. She dresses as man, to gain access into prison in order to save him. Her cross-dressing is made aware to the audience and this is a role that should be in a different category.

3.1 Gluck's Orfeo ed Euridice

In analyzing trouser role, the first to be discussed are those originally composed but now performed by woman. They are numerous since they are from the period in which women were not allowed to be on stage. Therefore, all the works were composed for castrati. It is interesting how this repertoire suits the female voice. The castrati's voice range is equivalent to the sopranos and mezzo-sopranos. These voices types were substituted for the castrati once they were out of fashion. Tenors also sing some of these roles, but what is most recent in this transformation are the counter-tenors that are trying to step back into the roles of the castrati, although their voice power is much less effective than original singers.

The appearance on stage of the castrati is dated from the earliest operas. Monteverdi's work *L'Orfeo* from 1607 included the participation of the castrato, although they were not yet

singing the lead roles. Later, in *Agrippina*, Monteverdi wrote the role Nero for this type of voice. Nowadays this role is sung by a soprano. Another Handel opera that includes a castrato role is *Alcina*, in which Ruggiero is now sung by a mezzo-soprano. The range is much more central and it goes from a B4 to a G5. Mozart's Idamante in *Idomeneo* has been performed by mezzo-soprano, but it was also originally written for a castrato. It could be said that all works from early Italian opera until Meyerbeer's *Il crociato in Egitto* (1824), the last opera with a written castrato role of Armando, are now performed mostly by mezzo-sopranos. Meyerbeer's role was specifically written for the castrato Giovanni Battista Velluti who had just sung another work written for him, the role of Arsace, by Rossini, in the opera *Aureliano in Palmira* (1823). Today Armando and Arsace are sung by a mezzo-soprano and a contralto, respectively.

With the lack of male sopranos and changes happening in music and taste, there was an urgent demand in filling the gaps left by the castrati singer. Gluck's *Orfeo ed Euridice* is an example of how an opera went through these changes, to adapt to the new demands of music. The work was written in 1762 and is considered a "reform" opera. The composer's new ideas influenced later composers such as Mozart, Weber and Wagner. The movement was against the coloratura in long sections of the da capo aria. It was innovative in bringing a fuller orchestration, and a type of more continuous music. More importantly was the clarity and symmetry of the music. The embellishment figures in the vocal line no longer stood in the way of understanding the text. This type of music was based in simplicity. It was Gluck's intentioned harmonically open-ended section that led people to hold applause by the end of each stanza. He optioned for simplicity in the melodies. To avoid sharp contrasts he made use of *recitativo accompagnato* - using the orchestra instead of continuo (*Fig. 3*).

'Symphonies for the voice' for it was practically impossible to understand the text and transmit any meaning with the abuse of the coloratura use. Metastasio was an important figure, along with other poets, whose librettos were not favorable or constructed to simplify the singer's

approach. Calzabigi, Gluck's librettist in *Orfeo*, insisted that 'one note should always be sufficient for one syllable.'

The image shows a musical score for the final recitativo accompagnato of Orfeo and Euridice. The score is written for four parts: Violini (Violins), Viola, Orfeo, and Violoncello e Basso (Cello and Bass). The Orfeo part includes the following lyrics: "Ec - co un nuo-vo tor-men-to. A - ma-to spo-so, m'ab-ban-do-ni co - si? Mi strug - Beh, welch ei-ne neu-e Mar-ter! Ge-lieb-ter Gat-te, kannst Du so mich ber - las-sen? Für mei-ne". The score is in a minor key and features dynamic markings such as *f* and *p*.

Figure 2 - Orfeo and Euridice last *recitativo accompagnato* before her death in the underworld.

Orfeo ed Euridice has two versions and is the first of Gluck's so called 'reform operas,' if not one of the most famous. The first version, with the libretto by Calzabigi is from 1762, and it was a great success, being well accepted by the audience. The cast consisted by only three people. The leading role was primary written for alto castrato. Euridice and Amore were written for a soprano. The opera went through several changes. In its revival in 1769, Gluck conducted it himself as part of a triple bill. For this specific performance, the opera was given without an intermission and the leading role of Orfeo was transposed up for the soprano castrato, Guiseppe Millico. In 1774, this opera was presented in the *Académie Royale de Musique*, at which time the composer once again revised, and chose to put the role of Orpheos for the haute-contre to sing. In France, the castrati were not accepted the way they were in the rest of Europe. There, the haute-contre was used to sing the heroic roles. The castrati and haute-contre had a similar sound, according to documents; however, they were not dynamic as powerful as the Italians castrati. To perform the work in France, Gluck's revisions were beyond adapt-

ing the roles to the voice types. He added more vocal and instrumental numbers, as well as a ballet and the number of instruments increased. Pierre Louis Moline wrote the French version after Calzabigi, with some additions in the text.

Although Gluck wrote both versions himself, the Italian is more commonly performed. The opera continued going through changes. During the nineteenth century, another version arose, however this time by another composer, Berlioz. In 1859 he made his edition of the opera and the leading role was designed for a female singer. In this case it was specifically made for Pauline Viardot, contralto. She was not the first woman to sing the role. In 1813, Damoiselle Fabre had performed the role of Orpheus in Milan. Berlioz' edition combined both Italian and French versions. He would maintain some Italian material only if he thought it was superior in comparison to the other version. The opera was set in four acts, and there were cuts, such as the third verse of Orpheus' lament '*object de mon amour*', the act 3 trio and the final *divertissement*. At the same time he made changes in chorus. He also modified the text, which was adapted by Moline.

In 1889, Ricordi published the opera. Still, it was not the original work by Gluck. Actually, during the nineteenth century, many other versions were made besides Berlioz'. But his version was the most recognized. The Ricordi edition version is a combination of Gluck's original version and Berlioz'. It is in three acts and the Orfeo was still for a contralto singer. Some music in the French version was put back in the publication. This is the version that is being used since then. There was also another adaptation of this opera was written for a special occasion, in which the role was transposed lower for baritone. Both Hermann Prey performed this edition as did Fischer Dieskau, who then recorded.

Orfeo had lost Euridice in the first act. Amore tells him that he may go to the underworld and rescue her. There was only one condition. He could not look at her until they reached the earth. If he looked at her, Euridice would die. He accepts and goes to the underworld to find his

beloved. Orfeo finds the furies on the way to Hades that would not let him in. With his lyre and his beautiful singing he is able to calm the creatures. In the third act, he finally finds Euridice. He does not look at her. On the way back to earth she starts to question him the reason him and asks why he would not look at her. Her concludes that he no longer loves her and declares her wish to dies. Orfeo cannot take anymore and look at her. She dies again. He sings the aria as soon as he loses her.

The image shows a musical score for the introduction of the aria "Che farò senza Euridice". The score is for Violini, Viola, Orfeo, Violoncello e Basso, and Cembalo. The tempo is "Andante espressivo." The dynamics are marked "(mf)". The Violini part includes the instruction "spiccato assai". A red box highlights the first measure of the score.

Figure 3 - Introduction of the aria *Che farò senza Euridice*

Today the role of Orfeo, can be performed by either a contralto or a mezzo-soprano.

Che farò senza Euridice presents the simplicity of melodies, no fioratura or coloratura that were the typical characteristics of earlier castrati arias. Set in a lilting, upward melody in a major mode, this aria has been a subject of discussions. Why Gluck used a major key in a text of sorrow? (fig. 3) In this aria, in both versions, Orfeo had just lost his beloved for the second time by looking at her as he was leading her out of the underworld. This music is a lament and critics observed that it could easily be used if the text had the exact opposite meaning. Because of its

key – C major, this music might achieve a different type of mood or emotion instead grief. It is complicate to understand why Gluck chose to set this music in a major mode; however, Goethe's words may explain the deep meaning of a lament sung by a God.

“And although man be stricken dumb in woe, a god did grant me words to tell my sorrow.”

The differences between the versions are clear by only reading the libretto. They are set equivalently at the same time in the opera: the third act. In the original version, the act is shorter, because it does not have the duet (Euridice and Orfeo) that the French version has, neither the repetition of her aria “Fortune Ennemie.” The recitative that precedes the aria has different music between the versions. It is easy to see how the French language is set differently in music than Italian. They differ in the number of syllables in a word. Looking at the libretto in each one of the versions it is possible to see the length of each. This will modify the music in the later version.

The list of castrati roles which are now performed by women is long. They are mature, heroic, and in the plot they are fighting for something greater. For this reason the quality of the voice is important. Women are performing the roles that were once written for men. This means that the female voices have the challenge of singing music that was not composed for their type of voice. One of the advantages of using castrati was the enormous breath control, which was developed due the long strenuous hours of study. Long phrases, coloratura passages, and voice effort, were characteristics of a man's voice in the castrato condition. Roles in this category include: Rinaldo in *Rinaldo* and Amadigi in *Amadigi di Gauda* by Handel, Sesto in Mozart's *La clemenza di Tito*, Arsace in Rossini's *Aureliano di Parma* (the only role that he wrote for castrato).

Early Italian and German opera contains a large number of *castrati* roles, often two male leads in the same opera. Under this heading come the roles of Nerone and Ottone in Monteverdi's *L'incoronazione di Poppea* (1642), Orpheus in Gluck's *Orfeo ed Euridice* (1762), and, Aria Form of Gluck's *Che far`p senza Euridice*

Table 2 - Aria Form: Rondo

A	I PAC	Che farò senza Euridice? Dove andrò senza il mio ben? Che farò? Dove andrò? Che farò senza il mio ben? Dove andrò senza il mio ben?
B	V PAC	Euridice! Euridice! Oh dio! Rispondi! Rispondi! Io son pure il tuo fedel.
A	I PAC	Che farò senza Euridice? Dove andrò senza il mio ben? Che farò? Dove andrò? Che farò senza il mio ben? Dove andrò senza il mio ben?
Transition		Euridice! Euridice!
C	Ped.V HC	Ah! Non m'avanza più soccorso, più speranza, né dal monto, né dal ciel!
A	I PAC	Che farò senza Euridice? Dove andrò senza il mio ben? Che farò? Dove andrò? Che farò senza il mio ben? Dove andrò senza il mio ben?

especially, in a great many Handel operas, from *Julius Caesar* (1724), which included three major castrato roles in Caesar, Sextus and Ptolemy, to *Alcina* (1735), where only Ruggiero was created for a castrato. Later castrato roles were written by Mozart in Farnace and Sifare in his *Mitridate* (1770), and he also wrote the part of Idamante in *Idomeneo* (1781). And as being said previously here, the last notable castrato roles written by Rossini in his *Aureliano di Parma* and Meyerbeer's *Il crociato in Egitto*.

3.2 Mozart's *Le nozze di Figaro*

Unlike these roles previously listed, there are others that fit a different category. These are the pants roles intentionally written for woman. This is looked upon differently because here we will find a character that will most likely be a secondary role. It does not have the singing demand of the heroic leading role. They were designed for woman especially because of the physics and sound characteristics of their voices. The characters usually represent a young boy, or a page. It is expected that their voices correspond to their personality. As for the physical appearance, there is a necessity of the singer having a slim, boyish body. This category still demands of voice with lightness, clearness, regardless the timbre.

There are many examples of roles from the early operas to the modern ones. Travesti roles started with Handel, who wrote the part of Sextus in *Julius Caesar* (1724) for a female soprano voice. This character is portrayed as a young boy, and the pattern continues with Mozart's Cherubino in *Le nozze di Figaro* (1786) and Annio in his *La clemenza di Tito* (1791). In Rossini and Donizetti there are plenty of travesty roles, including Enrico, Pippo, Malcolm, and Arsace in Rossini's *Elizabetha Regina d'Inghilterra* (1815), *La gazza ladra* (1817), and *Semramide* (1823), respectively, and Donizetti's Smeaton and Pieretto in his *Anna Bolena* (1830) and in *Linda di Chamounix* (1842). They are not warriors or heroes but they are constantly defending a different fight, their love. This role is used in opera when an adolescent boy is in love with an older woman who has a husband or is promised to someone else who does not appreciate

her or for some reason cannot be with her. The list continues, with such role as Romeo in Bellini's *I Capuletti e I Montecchi* (1830), Siébel in Gounod's *Faust* (1859), and the shepherd Andreolun in his *Mireille* (1864). Jemmy and Isolier in Rossini's *Guillaume Tell* (1829) and *Le Comte Ory* (1828), and Hänsel in Humperdinck's *Hänsel und Gretel* (1893), Urbain in Meyerbeer's *Les Huguenots* (1836), Oscar in Verdi's *Un ballo in maschera* (1859), and Tebaldo in his *Don Carlos* (1867). In the nineteenth century, the number of travesty roles decline. There were still other composers who wrote travesty roles. Johann Strauss with his Count Orlofsky in *Die Fledermaus* (1874), Massenet's Jean in *Le Jongleur ne Notre Dame* (1902), and the title role of *Cherubin* (1905) are some of these examples. In the twentieth century there are two important roles: Octavian in Richard Strauss's *Der Rosenkavalier* (1911) and the Composer in his *Ariadne auf Naxos* (1916). The roles cited above are not heroic, they are young men or boys, and they are very often foolish, or even portrayed as idiots.

To illustrate this type of roles, a good example would be Mozart's Cherubino. The composer's works come right in the middle of a change in opera, the decline of Castrati. He still composed works for them, inspired in Handel's opera seria, with *recitativo secco* and *da capo arias* and its use of transgender roles. But he also wrote opera buffa where form was associative and developmental, where the subjects were romantic love, and where boys were boys and girls were girls. Drafted in only six weeks, *Le nozze di Figaro* is Mozart's most popular opera today. The operatic version of Beaumarchais's play *Le Mariage de Figaro* was produced for the first time in 1776 in Vienna with an outstanding cast whose character and skills contributed to the success in its premiere. Sadly there were only nine performances of the opera in that year. The Viennese preferred other works. Even though Vienna was not fond of *Le nozze di Figaro*, it was well received.

As was mentioned previously society was changing during this time. The period of the *castrati's* decline began in the 1790's on, so that by the 1810s and 1820s there was a dearth of

singers. Then by 1844, the castrati were practically extinct. This puts their demise at the same time as the period of the French Revolution and the Napoleonic wars. The major concern at time was that men were no longer men, and women were no longer women. Women were appearing in the public eye, demanding reforms, equality of sex, taking part in barricades. Mozart's great works come from this political discourse. He was definitely influenced by the ideas of this society in transformation. Even his opera *Idomeneo*, which has a *castrato* role, Idamante, was rewritten for a tenor. This movement left Mozart with the possibilities of sex transgender roles for the female travesty. And Cherubino is one of the greatest roles in this category.

Donald Grout, in his book *A Short History of Opera*, introduces Mozart's characters in *Le Nozze di Figaro* poignantly: "No characters in any opera give more strongly the impression of being real persons than do Figaro and Susanna ... Cherubino, and even the lesser figures of this score." He describes the characters as "human beings, each feeling, speaking, and behaving under certain vital circumstances very much as any other human being of like disposition would under similar conditions, whether in the eighteenth century or the twentieth."

What is interesting in the role is that, for the first time, the cross-dressing is explicitly about sex. He was not one of the old-fashioned, largely innocent travesty roles where the voice was what mattered and the body beneath was irrelevant. When Pierre Beaumarchais wrote his program notes for the characters of his *Le Nozze di Figaro* (1785), upon which Mozart's *Le Nozze di Figaro* is based, he said of Cherubino: "The part can only be played, as it was in fact, by a young and very pretty woman: we have no very young men on our theatre who are at the same time sufficiently mature to appreciate the fine points of the part." – Notes on the characters in the first edition of *Le mariage de Figaro* (1785).

Mozart created more than a trouser role. Cherubino, besides being a woman dressed as a boy, is also a character whose most relevant characteristic is explicit sexuality. In the whole opera, this thought is present as well. Act 1 begins with the imagination of a bed, act 2 takes place in the Countess' *bourdoir*, and act 4 shows the garden temple where lovers meet each

other. Dressing and undressing (even Cherubino is dressed as a woman) are constant activities and all in the eye of the audience. Cherubino has a cross-dressing nature as both male and female, although the public knows that he is a male character. He crosses gender and question sexual differences; and he crosses class being both aristocratic and yet at home with the servants. Cherubino is about finding out his identity as a young man, a rascal.

Beaumarchais' preface to *Le Mariage de Figaro* addresses the "moral inquisitors" who may be scandalized by his Chérubin, insisting on the innocence of "my page" and placing responsibility for any "shameful" interpretations on the spectator. He explains about Chérubin's forbidden yearnings that "perhaps he is no longer a child, but he is not yet a man," and with this he calls him harmless because of his immaturity. To accomplish the same innocence on stage, he represented the page's desire with safe words addressed to the trees, the clouds, and the wind. C.S. Lewis in *The Allegory of Love* characterizes Cherubino as "that boy-like blending ... of innocence and sensuousness which could make us believe for a moment that paradise had never been lost."

Cherubino, as with all adolescent boys, is going through some physical changes. He has just started dealing with the emotional, physical, mental awkwardness, especially in the presence of Susanna, Countess and the ladies of the palace. The result of his expression of desires play to the women's pity or amusement. It is not expected that someone will answer reciprocally. Beaumarchais's words explain the character's intention in his play: "Haven't I seen the ladies in our very balconies love my page to distraction? What do they want of him? Alas! Nothing: it is an interest, to be sure; but, like that of the Countess, a pure and naïve interest, an interest that is... disinterested."

One can conclude that this character's most interesting characteristic is that, Chérubin, has no sex at all. Beaumarchais explains how he is not a child, but not yet a man. In his preface, we may accept the travesty casting on the terms of a heterosexist logic that defines woman

in trousers as a creature who can at most achieve a sexless imitation of masculinity. The work replete of scenes of veiling, revelation, and disguise, allow us to forget the cross-dressing. Cherubino first appeared as a boy in act one, and he stays on stage during the trio. His body is necessary in the scene, although he doesn't sing with this ensemble. The same thing occurs in the finale of first act, with Figaro dressing him as a soldier. In the second act, Cherubino is again undressed from his military uniform and dressed as a regular girl by Susanna. All of his clothes changes during the opera remind us of the original disguise. After disguised as a girl Cherubino needs to hide from the Count in the closet. Could this be interpreted as the closet being a female body in the closet? The character is not a lesbian. In fact, in the sequel, *La mère coupable*, the Countess has Cherubino's illegitimate child. In this work, he remains solitary, gazing, yearning, and singing about love to "myself."

From Rossini onward the nineteenth century opera became the ideal stage for the tenor and baritone voices. Once neglected in Handel's time, they were given a new prominence. The lead romantic role was sung by a tenor; a baritone sang his rival or friend, and their voices were celebrated in the great dramatic duets. As for the soprano, it was the voice of an angel, not incorporeal, but a womanly, spiritual. In this new opera scenario women were undone, and the cross-dressing role was entirely demolished. There was only space for these new travesty roles, the clean versions of the innocent young boy, or associated with nature as shepherds, or childish pages. Grand opera confined its travesty characters to the permanent adolescence in which we left Cherubino, propagating the type in such roles as Urbain in Meyerbeer's *Les Huguenots*, Oscar in Auber's *Gustave III, ou Le bal masque*, Siébel in Gounod's *Faust*, and Stefano in his *Romeo et Juliette*. The page in this repertoire often stands in for men spying on and peering at women.

3.2.1 Cherubino's music

Cherubino's arias express the emotions that are inside of his body. They differ in how he tries to control the feelings that torment him. In the first aria *Non so più*, he shows how he doesn't have any control on what he feels. After a recitative with Susanna, in which he talks how he has an admiration for the Countess, the aria follows his emotions. In the conversation with Susanna, he gets agitated when speaking how lucky she is, for she is the one who dresses and undresses the lady of his dream. He exchanges his *canzonetta* (*Voi che sapete*) for a piece of ribbon that Susanna had before. He finishes saying how he desires every woman/girl in the Count's, and as soon he finishes, the aria starts.

Allegro vivace Wolfgang Amadeus Mozart

CHERUBINO:

Non so più co - sa son, co - sa fac - cio; or di

p *f* *p*

Figure 4 - Brief introduction of *Non so più*

Mozart decided to write a brief introduction for this aria (*fig. 4*). It combines with the previous conversation and the subject of love expressed by Cherubino. Looking at the score, we see that the composer did not want to separate the recitative from the aria. It is filled with abundance of emotion. The agitated accompaniment in the orchestra symbolizes a body full of uncontrolled desires. It is almost like the music does not give one a chance to breath. The result is a declamation, a breathless expression.

un de - si - o, un de - si - o ch'io non

pos - so spie - gar, un de - si - o, un de -

si - o ch'io non pos - so spie - gar. Non so

Figure 5 - *Un desio ch'io non posso spiegar*

This is an *aria agitata*, in a binary form, used in opera buffa, which means that is sung in a breathless manner. It brings an idea of physical suffering. His torment is almost visible when he repeats the phrases *Ogni donna mi fa palpar* (every woman makes my heart flutter), or *Un desio ch'io non posso spiegar* (A desire that I cannot explain). Both are sung in a higher regis-

ter, as if it were an outburst (*fig. 5*). During the song, the idea of suffering, uncontrolled desires, are reaffirmed by the offbeat accents in the accompaniment.

Only in the end, there is a brief moment, where he recomposed himself, singing a recitative and he realizes that he is left alone *E se non hò chi m'oda*. Mozart finished the last couple of phrases using an ascendant chromatism in *parlo d'amor con me*, to remind us the torment of dealing with these feelings by himself. The composer doesn't go running after bizarre modulations in order to achieve a powerful expression of emotions. This simplicity is effective, and the listener can clearly understand the boy's intention (*fig. 6*).

The figure displays three systems of musical notation for the 'Adagio' section of 'Non so più'. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The first system is marked 'Adagio' and contains the lyrics 'se. E se non ho chi m'o - da, e'. The second system is marked 'Tempo I' and contains the lyrics 'se non ho chi m'o - da, par - lo d'a - mor con'. The third system contains the lyrics 'me, con me, par - lo d'a - mor con me.' and includes dynamic markings *p*, *f*, and *cresc.* in the piano part.

Figure 6 - Adagio in *Non so più*

Naomi André, in her book *Voicing Gender* exemplifies how there is a relation between his music and his personality. In the second measure, the vocal line has an interval of a major sixth (between Eb to C). In a female voice this corresponds to the break, a *passagio*. Depending on the approach of the singer, this could sound like a register break – chest to high voice. A similar passage happens two measures later. This time, at leap of octave (between F to F). This is more exposed than the first leap. But isn't this the torment that he had inside him? Mozart is brilliant in showing these details in a simple composition. Do these leaps in the music say exactly what he is trying to explain? His body is going through the exact same thing as his voice and music is sounding is expressing the up and down of emotions.

The image shows a musical score for Cherubino's aria 'Voi che sapete' from Mozart's opera 'The Marriage of Figaro'. The score is written for voice and piano. The vocal line is in the upper staff, and the piano accompaniment is in the lower staves. The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: 'piu co - sa son, co - sa fac - cio; or di fo - co, o - ra so - no di'. Two red boxes highlight specific intervals in the vocal line: a major sixth leap (Eb to C) in the second measure and an octave leap (F to F) in the fourth measure. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes, with dynamic markings of *f* (forte) and *p* (piano).

Figure 7 - Leaps in Cherubino's melody

The second aria, *Voi che sapete*, is presented as a song in the opera. This is what Cherubino used to trade for the piece of ribbon in act one. The composer calls this song 'arietta'. However it is common to see '*canzona*' when describing this composition. This term is used when it is presented as a song sung outside the dramatic action.

Cherubino is called by Figaro to look for Susanna. They had a plan to disguise him as a woman to play with the Count instead of Susanna. Once he gets in the room, Susanna shows his song to the Countess who tells Susanna to get the guitar and start playing.

Lucky for Cherubino, this arietta has a longer introduction compared to the first. In that aria, because of his agitated feelings, he did not have any chance to compose himself. It was a declamation. In the second aria, the introduction gives him time for to prepare for his performance for the Countess. The opening measures of accompaniment present the tuneful melody played by the clarinet against the sixteenth notes played by the strings. The orchestration is light and simple. In the action, Susanna is playing the guitar, to support Cherubino. This matches with the harmonies and lightness in the orchestra.

Andante con moto

Figure 8 - *Voi che sapete* introduction

The vocal line evolves during the piece. During the song, the rhythms are repetitive and simple. His words, though, change the focus. In the beginning he is asking someone who knows about love, *voi che sapete*. But in the middle, the aria turns to a personal affirmation, *quello ch'io provo* (what I am going through). After this, Cherubino is talking to himself once again, say-

ing what he feels, how his body changes from cold and warm at the same time, and how he cannot have any control over that. When he reaches *sospiro e gemo*, it shows how he is completely lost in his feelings again, as he has forgotten that he was performing his song for the Countess. The accompaniment gives support to his words. In this passage Mozart wrote a chromatic line in wind part, from a B \flat to an E \flat , and then to returns to the music's first theme.

ge - mo sen - za vo - ler; pal - pi - to e tre - mo sen - za sa -

per. Non tro - vo pa - ce not - te nē dī, ma pur mi pia - ce

lan - guir co - sì. Voi, che sa - pe - te

Figure 9 - Chromatic passage in *Voi che sapete*

Mozart set the word *piace* on the highest note of the melody section. The impression given is that Cherubino who has been singing about his torments, finally finds peace when singing this word and melts when thinking of the pleasure he has in having these feelings for women.

Although just a boy, Cherubino has a high importance. He is given arias and tight connections to the unfolding of the plot. When there is a misunderstanding in the scene, there is also Cherubino. Although his romantic aspirations for the Countess and the fact that he is a boy singing in the treble can hardly be taken serious, he cannot be thought of as a *comprimario* role. In the end he is paired with Barbarina, a young un-experienced girl.

3.3 Beethoven's Fidelio

If in opera history, the subject of pants role is regarded with interest due to its curious gender discussion, Beethoven's *Fidelio* plays an important part in it. *Fidelio* takes this discussion further, using the gender exchange to promote equality, rather than accentuate the differences.

Fidelio is a German opera in two acts with German libretto by Joseph Sonnleithner from the French of Jean-Nicolas Bouilly, which had been used for the 1798 opera *Léonore, ou L'amour Conjugal* by Pierre Gaveaux, and for the 1804 opera *Leonora* by Ferdinando Paer. The opera tells how Leonore, disguised as a prison guard named "Fidelio", rescues her husband Florestan from death in a political prison.

The role of Leonore/Fidelio is very different from traditional pants roles like Cherubino and Octavian for several reasons. First, the travesty is acknowledged within the opera; Fidelio's true identity as a woman is revealed within the context of the plot. Secondly, Leonore is dressed as an adult male, not an adolescent boy. Finally, her role and the purpose of her disguise are very different from the adolescent pants roles, her motive being not illicit desire but rather heroic love.

As we can see, *Fidelio* is an anomaly for several reasons: It is Beethoven's only work for theater. It has an unusual pants role, with unusual characterization and motivation and presents two interlocking plots.

3.3.1 Synopsis

Table 3 List of roles in Fidelio

Florestan	Tenor
Leonore	Soprano
Rocco	Bass
Marzeline	Soprano
Jaquino	Tenor
Don Pizarro	Bass-baritone
Don Fernando	Bass

The opera is located in Spain in the 18th Century, during the French Revolution.

Act 1

In a courtyard in the prison, Marzeline, daughter of Rocco, the prison guard, is ironing while dreaming of a happy marriage. Jaquino, the prison doorman arrives and flirts with her. Marzeline has no interest in his love. Although she was promised to him, she loves Fidelio, Rocco's new assistant. Rocco enters, followed by Fidelio who is in fact Leonore, a young woman, Florestan's wife. Disguised, Leonore was investigating if her husband, who had disappeared, was in fact kept in prison. Rocco encourages his daughter admiration for Fidelio, and believes his is preferable than Jaquino as a future husband. He reveals to Marzeline and Fidelio he wishes them a successful marriage but declares that money is an important element in an

union. Fidelio asks to accompany Rocco to the subterranean cells where there is an unknown prisoner being fed with bread and water. Leonore convinces him because she believes her husband has been tortured there.

A march announces that Pizarro has arrived. The Governor is surprised by the news of an investigation about prisoners being held without a cause. Florestan was kept because of political issues; therefore, he should not be in prison. The Governor ordains that a trumpet should be played in a tower as a sign in case the Minister appeared; he tells Rocco to murder and bury Florestan. Rocco refuses and Pizarro says he would do it himself. Leonore who has watched the plot, curses him. She asks permission to allow some of the prisoners out into the open air. They emerge and sing in praise of freedom. Rocco tells Fidelio that he would need his help to prepare as prisoner's grave. Marzelline and Pizarro arrive telling that Pizarro is angry because they released the prisoners in the garden. Followed by his guards, enraged, Rocco calms him down explaining that it is the king's name day. The prisoners return to their cells.

Act 2

In a subterranean dark cell, Florestan is desolated. He sees his wife image, dreams of her as an angel and believes it is his time to die. Rocco and Leonore go down to prepare Florestan's grave. When they see him, she does not recognize him, and starts to work on the prisoner's grave. When it is done, Florestan asks for help, and for water. Leonore recognizes him. She gives bread and wine to her husband and Florestan is thankful for his life, still not recognizing her. Rocco announces Pizarro entrance, ready to fulfill his ambition. The governor reveals himself to the prisoner. When he is about to kill him with a dagger, Leonore stands and reveals herself. As she halts Pizarro with a pistol they hear the trumpet and the minister arrives. Pizarro abandons the cell with Rocco and soldiers. Leonore and Fidelio celebrate their reunion.

Outside the prison, the minister is well received by the prisoners and their families. Don Fernando announces that they are free. Rocco, Florestan and Leonore come to Don Fernando

who recognizes Florestan, who he thought was dead. He orders Pizarro's arrest and asks Leonore to unlock Florestan's chains. The chorus sings about love, and the triumph of woman's bravery.

3.3.2 *The discussion of Leonora's disguise*

Fidelio has two interlocking plots. Leonore, in her real and disguised roles, and Rocco, as father and gaoler, participate in both. The domestic plot involves them in the emotional world of Jaquino and Marzeline. The heroic plot involves them in the deadly confrontation of Pizarro and Florestan.

The opera is commonly misunderstood, and some scholars tend to not consider Fidelio as a true pants role, comparing it with the character of Gilda in *Rigoletto*. These are wrong interpretations, based on the mere fact that both are women that, at some point of the plot, dress up like men for purpose of disguise. The error is that, like Cherubino or Octavian, Leonore IS Fidelio since the beginning of the opera. The fictional pact is created in the very first singing and no one with knowledge of pants role will assume it's not a male character. Also, Leonore only reveals herself in the end of the opera.

The biggest twist in the gender discussion, natural to operas with pants role - and here taken to another level – is that revealing Leonore as a woman only in the end of the opera, Beethoven empowers her with all the virtues traditionally assigned to men: courage, loyalty, honor and initiative. She rises to the sacrifice with clarity and independence. In every way, she wears the pants, in this opera of conjugal love. It is not a matter of costumes or voice type we are talking about in *Fidelio*, but human virtue and equality.

3.4 Strauss' *Der Rosenkavalier*

A trouser role that can be a parallel to Cherubino is Octavian from Strauss' *Der Rosenkavalier*. The original name of the 3 act comic opera was *Ochs von Lerchenau*. The opera *Der Rosenkavalier* premiered in 1911 in Dresden. It soon became a huge success, and was translated to Italian two months later.

The work was based on the piece *Les amour des chevalier de Faublas* by Louvet de Couvrai, and Moliere's comedy *Monsieur de Pourceaugnac*. Strauss, very fond of female voice, decided to have four main characters, from which three are women. Marschallin, Sophie von Faninal, Octavian and the Baron Ochs are the principal quartet in the opera, two sopranos, a mezzo-soprano in trousers, and bass, respectively.

The librettist Hofmannsthal had worked previously with Strauss in *Elektra*. However, they were already thinking of this new work, and a few months after *Elektra* premiered, they started working on this new project. The collaboration between Strauss and Hofmansthal was ideal. During the conception of this work, the letters between them showed that they were in great tune with one another. This is Strauss' reply letter to the librettist after reading the first script: "the opening scene is delightful: it'll set itself to music like oil and melted butter: I'm hatching it out already. You're da Ponte and Scribe rolled into one." The piece had originally three great parts, the Baron Ochs and Octavian and Marschallin. However Strauss decided to bring more life to Sophie. The love triangle worked. The opera became well known for the female trio and the last duet, which ends the opera.

The twentieth century opera had its debut in 1911 and it was a great success. Critics response was very positive, as well as the public. Strauss set music for three major female roles (Sophie, Octavian and Marschallin), developing the love triangle between the characters. Strauss had already written operas of great success, including *Salomé*. The topic of sexuality in his operas was not new to him and he definitely knew what he was doing.

The fin-de-siècle aesthetic movement influenced Strauss. This is also referred to as decadence, and is closely associated with the emergence of the gay and lesbian subculture. Throughout the second half of the nineteenth century psychologists and scientists started to question the absolute value of the division: masculine to men, and feminine to women. Obviously homosexuality was not an issue in society. It was the action of identifying and giving a name to it. The name given back then was 'sickness.' Soon the society was aware of that homosexuality reaching the theater. In the opera there are some works that influenced *Der Rosenkavalier*. First, Johann Strauss in *Die Fledermaus* (1874), created the role Prince Orlovsky. This character does not cross any boundaries, but suggests the lesbian choice to the audience. Especially when singing "Chacun a son gout" to an audience from the 1870's. Massenet's *Cherubin*, brought alive the idea of having a trouser-role with an explicit sexual charge.

In *Der Rosenkavalier* the first scene in act one is a connotation to a sexual act between Octavian, 17-year-old-boy and Marschallin 35-year-old woman. For what it seems, this relation is full of ardent and sensual young love. In the orchestra introduction of act 1, there are two motifs. One represents a masculine figure and the other a feminine. They characterize the two characters that will appear as soon as the curtain goes up, Octavian and Marshallin. Octavian motifs in the opera are characterized by the leaps, punctuation, dotted rhythms, but in a very conscious way. It represents the immature emotionalism of a 17-year old boy. This cannot be compared to Cherubino, who is much younger and is still in the process of recognition of these feelings. Octavian knows and is already in a physical relation with Marie Thérèse. The opening of the first act consists of a lyrical love scene. Strauss used the introduction as a way to place the sexual action in the opera, except that nobody sees it, and only realize that it happened when the curtains go up.

The librettist's original idea was that the couple should still be lying in bed at the rise of the curtain. However, due to society's conservative mind, it was only possible to set them in a

sofa. Today it is possible to follow Hofmannsthal original plan.

Surprised by her cousin's visit, the Marschallin, who is in an unhappy marriage, chooses her lover, Octavian, to deliver the rose to Sophie, his desired love. What she did not know is that this meeting could put in risk her own relationship with Octavian. The love triangle is created.

It is possible to identify similarities between Mozart/Ponte's Cherubino and Strauss/Hofmannsthal's Octavian, and what they represent in opera. The composers chose to use a woman to play these roles. Strauss had used before, as Mozart did, a libretto from the maligned of his own generation, in his 1905 adaption of Oscar Wilde's *Salome*. In 1909 the librettist Hugo von Hofmannsthal already had it in mind that the part of Octavian should be played by a woman. He wrote to Strauss: "It contains two big parts, one for baritone and another for a graceful girl dressed up as a man, à la Farrar or Mary Garden."

Reynolds says that Strauss was fully aware of what he was doing. As in Mozart's opera, *Der Rosenkavalier* also starts with a bed in the first scene. In *Le nozze di Figaro*, he is measuring the bed that he and Susana will share after their marriage. Also, it is interesting how Cherubino's attraction to the Countess (and the reciprocal is the same as we see later) and Octavian's relationship with the Marschallin are the same, since both love couples have one of the partners involved in an unhappy marriage. During the opera the Countess sings how she is insecure about her husband and marriage. The relationship between the Marshallin and Octavian is similar, however it could be said that they are Cherubino and Countess a few years later. The sexual connotation is real in Strauss' opera. However the treatment between the couple remains similar. Marshallin treats Octavian as "du," which in German is a second person singular, usually used towards children, someone in the family or old friend. It implies that Octavian is inferior and the relationship once seen in *Le nozze di Figaro*, also applies in this opera.

Strauss and Hofmannsthal, unlike their predecessors up to and including Massenet, no longer treat female travesty as a problem or a challenge, and their opera contains no trace of ambivalence about the practice: their frank staging of the relationship between Octavian and the Marschallin puts the female lovers in a spotlight, that they clearly intended to show. The process of maturation in a young boy is the underlying theme of *Der Rosenkavalier*. The comedy mirrors two phases of existence in a human being. The opera is the transition within him from one phase to the other.

4 CONCLUSIONS

It is a fact that many young singers built their careers singing trouser roles in the beginning of their artistic journey. For young mezzo-sopranos, this is definitely a firm step, since it is very rare to find a solid mature low voice at such a young age. There are several cases which the student is not put in a category or do not know for sure what type of voice she is. The first years of studying can be a little confusing and it may take a while for the singer and the teacher to really understand and identify the type of voice they are dealing with. Mezzo-sopranos is a type of voice that demands years of study, years of dedication. The achievement of a balanced technique comes with time. It may take years for a singer to achieve a solid technique. A singer that is starting to study knows how long the studies can last. But it is a fact that for lower voices this period requires patience. The same thing happened to me. Although I had been singing all my life in children choir and later in a young choir, things were different when I started taking voice lessons. Everything that I knew about voice division did not apply for this type of singing. When young I would always be in the lower division in the choir. Of course, we were children and I had a lower voice, so I was always the third voice or contralto. The repertoire was simple and never demanded much in terms of range. It was more about the color of the voice. When I started in college I realized that this division I had in my head did not apply. I started my lessons as a mezzo-soprano. Only because I was seventeen and I was finally instructed that it was impossible for me to be a contralto. A while later when I started understanding more about technique, my teacher said I was not a mezzo, but a soprano. It is totally comprehensible since I had not had any voice class and I did not know how to sing. When I started getting the had of it, higher notes started to come, and a more solid voice could tell better what type of voice I was. The notes were not that high, and even a mezzo soprano should sing them. But for me it was a matter of time to consolidate my technique and work on the repertoire that suits me better. Two years later I really started working as a mezzo-soprano. The repertoire was simple, art songs,

Italian aria antica, and arias from opera by Handel and Mozart. *Voi che sapete* was one of the first I studied and that taught me to face music with a character. To understand the relation music and character was new to me and it brought a deeper conception of performing a song to me. I never stopped singing Cherubino's arias. Later I added a few more pants role in repertoire, such as Siebel, Stefano and Romeo. Nowadays I still work on these arias and even other roles, such as the composer from *Ariadne auf Naxos*. This year I had the opportunity of performing Cherubino on stage and I believe I will be performing many other times soon.

Therefore, the young lover boy role type is taken extremely seriously. And it should be this way. For many, performing a trouser role is a way to start performing opera, without the responsibility of having to perform the main role in a big opera production, especially if the is a young and inexperienced singer. For a young singer or young in technique, and I may include myself, some roles may be considered too heavy vocally, and these roles would not fit their voices because of the singer's age, and the lightness that a young voice has. These roles will serve as a support for whatever will happen later, depending on how the voice develops. Even if later the singer starts to concentrate in heavier repertoire, it does not mean that he will not be able to sing this type as well.

I find this repertoire a great opportunity for me. There are usually, with the exception of some, such as Octavian, smaller roles in the opera. Small roles in opera are not necessary less important, but they serve as an opportunity to acquire experience on stage. Sophie Koch, Anne Sophie von Otter, and Tereza Berganza are a few of many singers that have started in opera with these roles. In their youth, this was the bulk of their repertoire and continued to remain roles of choice even when they achieved successful careers. The young boys played by these singers are remembered by the life that was given to these characters, and the singers gained respect, for having played these roles with seriousness and dedication.

There are mezzo-sopranos with a great facility for agility. They are called *coloratura* and their voices fit the singing of the earlier opera. The heroic roles. Handel, Rossini, Mozart operas, those which were originally written for castrati, have innumerable roles for coloratura singers such as Joyce di Donato, and Cecilia Bartoli, who have developed projects in order to revive and record these type of works exclusively. I find it important for people to understand and to be more familiar with the development of the trouser role and the specifications of this type of role. For women, and in particular the mezzo-soprano, this will be part of their life as a singer. Therefore, I believe singers should understand how the trouser roles all came about. Knowing of this development, the singer would definitely understand better and this issue could be more deeply interpreted if singers knew the intention behind each role and the time they were conceived in opera. It is not simply putting on a pair of pants and sing a boy's song. It is important to understand the character, which includes appreciating where he came from and what is his function in the opera.

5 LIST OF TROUSER ROLES IN OPERA

Table 4 Trouser Role in Opera

COMPOSER	OPERA	ROLE	SUNG BY
Adès	The Tempest	Ariel	Soprano
Arne	Artaxerxes	Arbaces	Mezzo-Soprano
Bellini	I Capuletti e I Montecchi	Romeo	Mezzo-Soprano
Berg	Lulu	A student	Soprano
Berlioz	Benvenuto Cellini	Ascanio	Mezzo-Soprano
Catalani	La Wally	Walter	Soprano
Chabrier	Une education manqué	Gontran de Boismassif	Soprano
Corigliano	The Ghosts of Versailles	Cherubino	Mezzo-Soprano
Donizetti	Alahor in Granata	Hassem	Soprano
Donizetti	Anna Bolena	Smeton	Mezzo-Soprano
Dvořák	Russalka	Kitchen boy	Soprano
Glinka	A life for the Tsar	Vanya	Contralto
Glinka	Ruslan and Lyudmila	Ratmir	Contralto
Gluck	Orfeo ed Euridice	Orfeo	Mezzo/Contralto
Gounod	Faust	Siebel	Mez., Sop., Cont.
Gounod	Romeo et Juliette	Stefano	Mezzo-Soprano
Hahn	Mozart	Mozart	Soprano
Handel	Alcina	Ruggiero	Mezzo-Soprano
Handel	Ariodante	Ariodante	Mezzo-Soprano
Handel	Ariodante	Lurcanio	Contralto
Handel	Giulio Cesare	Julius Caesar	Mezzo-Soprano
Handel	Giulio Cesare	Sesto	Mezzo-Soprano
Handel	Xerxes	Xerxes	Mezzo-Soprano

Haydn	La Canterina	Don Ettore	Soprano
Lecocq	Le petit duc	Le petit duc	Soprano
Humperdinck	Hänsel und Gretel	Hänsel	Mezzo-Soprano
Janáček	From the House of the Dead	Aljeja	Mezzo-Soprano
Massenet	Cendrillon	Le Prince Charmant	Soprano
Massenet	Chérubin	Chérubin	Soprano
Meyerbeer	Les Huguenots	Urbain	Mezzo-Soprano
Monteverdi	L'incoronazione di Poppea	Nero	Mezzo-Soprano
Mozart	Le Nozze di Figaro	Cherubino	Mezzo-Soprano
Mozart	La Clemenza di Tito	Sesto	Mezzo-Soprano
Mozart	La Clemenza di Tito	Annio	Mezzo-Soprano
Mozart	Idomeneo	Idamante	Mezzo-Soprano
Mozart	Il re pastore	Amintas	Mezzo-Soprano
Mozart	Mitridate, re di Ponto	Farnace	Mezzoo/Contralto
Mozart	La finta giardiniera	Ramiro	Mezzo-Soprano
Offenbach	Mesdames de la Halle	Croute-au-pot	Soprano
Offenbach	Geneviève de Brabant	Drogan	Soprano
Offenbach	Daphnis et Chloé	Daphnis	Mezzo-Soprano
Offenbach	Fantasio	Fantasio	Mezzo-Soprano
Offenbach	Le pont des soupirs	Amoroso	Mezzo-Soprano
Offenbach	Les bavards	Roland	Contralto
Offenbach	La belle Hélène	Oreste	Mezzo-Soprano
Offebach	Robinson Crusoe	Friday	Mezzo-Soprano
Offenbach	Les brigands	Fragoletto	Mezzo-Soprano
Offenbach	La jolie parfumeuse	Bavolet	Soprano
Offenbach	Madame l'archiduc	Fortunato	Mezzo-Soprano
Offenbach	Le voyage dans la lune	Prince Caprice	Mezzo-Soprano

Offenbach	The tales of Hoffmann	Nicklausse	Mezzo-Soprano
Ravel	L'enfant et les sortilèges	L'enfant	Mezzo-Soprano
Ravel	L'enfant et les sortilèges	Shepherd	Mezzo-Soprano
Rossini	Elisabetta	Enrico	Contralto
Rossini	Armida	Ottone/Iroldo	Mezzo-Soprano
Rossini	Matilde di Shabran	Edoardo	Contralto
Rossini	Maometto II	Calbo	Mezzo-Soprano
Rossini	Eduardo e Christina	Eduardo	Contralto
Rossini	Tancredi	Tancredi	Mezzo-Soprano
Rossini	Tancredi	Roggiero	Mezzo-Soprano
Rossini	Bianca e Falliero	Falliera	Mezzo-Soprano
Rossini	La donna del lago	Malcolm	Contralto
Rossini	Semiramide	Arsace	Mezzo-Soprano
Rossini	Otello	Otello	Mezzo-Soprano
Rossini	Guillaume Tell	Jemmy	Soprano
Rossini	Le Comte Ory	Isolier	Mezzo-Soprano
Schapfl	Le petit prince	Prince	Soprano
J. Strauss	Die Fledermaus	Prince Orlofsky	Mezzo-Soprano
Strauss	Ariadne auf Naxos	The Composer	Mezzo-Soprano
Strauss	Der Rosenkavalier	Octavian	Mezzo-Soprano
Verdi	Un ballo in maschera	Oscar	Soprano
Verdi	Don Carlos	Thibaut	Soprano
Wagner	Rienzi	Adriano	Mezzo-Soprano
Wagner	Tanhäuser	Shepherd	Soprano
Wagner	Parsifal	Two novices	Soprano
Wagner	Die Meistersinger von Nürnberg	Apprentices	Women

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APPENDIX: CHE FARÒ SENZA EURIDICE

A.1 – Libretos of French and Italian versions of the aria

French Libreto
by *Moline*

Orphée
Malheureux, qu'ai-je fait?
Et dans quel précipice
M'a plongé mon funeste amour?
Chère épouse! Eurydice!
Eurydice! Chère épouse!
Elle ne m'entend plus, je la perds à jamais!
C'est moi qui lui ravis le jour!
Loi fatale!
Cruel remords!
Ma peine est sans égale.
Dans ce moment funeste
Le désespoir, la mort
Est tout ce qui me reste.

J'ai perdu mon Eurydice,
Rien n'égale mon malheur;
Sort cruel! quelle rigueur!
Rien n'égale mon malheur!
Je succombe à ma douleur!
Eurydice, Eurydice,
Réponds, quel supplice!
Réponds-moi!
C'est ton époux fidèle;
Entends ma voix qui t'appelle.

J'ai perdu mon Eurydice,
Rien n'égale mon malheur;
Sort cruel! quelle rigueur!
Rien n'égale mon malheur!
Je succombe à ma douleur!
Eurydice, Eurydice!
Mortel silence! Vaine espérance!
Quelle souffrance!
Quel tourment déchire mon cœur!
J'ai perdu mon Eurydice,
Rien n'égale mon malheur;
Sort cruel! quelle rigueur!
Rien n'égale mon malheur!
Je succombe à ma douleur!

Italian Libretto
by *Calzabigi*

Orfeo
Dove trascorsi, ohimè, dove mi spinse
Un delirio d'amor!...
(le si accosta con fretta)
Sposa!... Euridice!...
(la scuote)
Euridice!... diletta! Ah più non m'ode,
Ella è spenta per me! Misero! ed io,
Io fui che morte a lei recava! Oh legge
Spietata! quel martir al mio somiglia!
In questa ora funesta
Sol di morir con te, lasso! Mi resta!

Che farò senza Euridice?
Dove andrò senza il mio ben?

Euridice!... Oh Dio! Rispondi!
Io son pure il tuo fedel!

Che farò senza Euridice?
Dove andrò senza il mio ben?

Euridice... Ah! non m'avanza
Più soccorso, più speranza,
Né dal mondo, né dal ciel!

Che farò senza Euridice?
Dove andrò senza il mio ben?

A.2 – Libretto of French and Italian versions of Orfeo ed Euridice (HAYES, Grove Online, Orfeo es Euridice (i))

	<i>Orfeo ed Euridice, 1762</i>		<i>Orphée et Euridice, 1774</i>
	ACT 1		ACT 1
1	Sinfonia, C	1	Ouverture, C
	<i>Scene i</i>		<i>Scene i</i>
2	Coro: Ah, Se intorno, c	2	Choeur: Ah! dans ce bois, c
3	Recit. (Orfeo): Basta, basta	3	Récit (Orphée): Vos plaintes (R3)
4	Ballo, E	4	Pantomime, E
5	Coro: Ah, se intorno, c	5	Choeur: Ah! dans ce bois, c (R5a)
a			
)			
b	Ballo (ritornello), c		
)			
		6	Récit (Orphée): Eloignez-vous! (N)
		7	Ritournelle, c (=5b)
			<i>Scene ii</i>
6	Aria (Orfeo): Chiamo il mio ben così,	8a)	Air (Orphée): Objet de mon
a	F		amour, C
)			
b	Recit. (Orfeo): Euridice, Euridice!,	b)	Récit (Orphée): Eurydice! Eury-
)	f		dice!, c
c)	Aria (Orfeo): Cerco il mio ben, F	c)	Air (Orphée): Accablé de regrets,

- | | | | |
|----|---|----|---|
| c) | Aria (Orfeo): Cerco il mio ben, F | c) | Air (Orphée): Accablé de regrets,
C |
| d | Recit. (Orfeo): Euridice, Euridice!,
F | d) | Récit (Orphée): Eurydice! Eury-
dice!, C |
| e | Aria (Orfeo): Piango il mio ben, F | e) | Air (Orphée): Plein de troubles, C |
| 7 | Recit. (Orfeo): Numi! barbari Numi | 9 | Récit (Orphée): Divinités de l'Achéon
(R7) |

Scene ii

8 Recit. (Amore, Orfeo): T'assiste Amore

Scene iii

10 Récit (Amour): L'Amour vient au
secours

11 Air (Amour): Si les doux accords, F
(N)

12 Récit (Orphée, Amour): Dieux! Je la
reverrais! (R8)

9 Aria (Amore): Gli sguardi trattieni,
G

13 Air (Amour): Soumis au silence,
G

Scene iv

1 Recit. (Orfeo): Che disse?
0

14 Récit (Orphée): Impitoyables Dieux!
(R10)

15 Ariette (Orphée): L'espoir renaît, B (N)

1 Orchestral coda, D
1

ACT 2		ACT 2	
Scene i		Scene i	
1	Ballo, E	16	Maestoso, E
2			
1	Introduction, c	17	Prélude, d
3			
1	Coro: Chi mai dell'Erebo, c	18	Choeur: Quel est l'audacieux,
4			d
1	Ballo, c	19	Air de Furie, d
5			
1	Coro: Chi mai dell'Erebo, c	20	Choeur: Quel est l'audacieux,
6			d
1	Ballo (=12), E		
7			
1	Orfeo, Coro: Deh placatevi, E	21	Orphée, Choeur: Laissez-vous
8			toucher, B (R18)
1	Coro: Misero giovane, E	22	Choeur: Qui t'amène B
9			
2	Aria (Orfeo): Mille pene, c	23	Air (Orphée): Ah! La flamme, c
0			
2	Coro: Ah, quale incognito affetto, c	24	Choeur: Par quels puissants re-
1			mords, g
2	Aria (Orfeo): Men tiranno, c	25	Air (Orphée): La tendresse,
2			g
2	Coro: Ah, quale incognito affetto, f	26	Choeur: Quels chants doux, f
3			
		27	Air de Furies, d (N)
Scene ii		Scene ii	

		28	Ballet des Ombres heureuses
2	Ballo, F	a)	Lent très doux, F
4		b)	Même mouvement, d (N)
		c)	28a, F (N)
		d)	Air, C (N)
		29	Air (Eurydice, Choeur): Cet asile, F (N)
		30	Ritournelle, F (N)
			Scene iii
2	Aria (Orfeo, Coro): Che puro ciel,	31	Air (Orphée): Quel nouveau ciel, C (R,
5	C		25)
2	Coro: Vieni a' regni, F	32	Choeur: Viens dans ce séjour,
6			F
2	Ballo, B	33	Lent, B
7			
2	Recit. (Orfeo): Anime avventurose	34	Récit (Orphé): O vous, ombres
8			
2	Coro: Torna, o bella, F	35	Choeur: Près du tendre objet,
9			F
	ACT 3		ACT 3
	Scene i		Scene i
3	Recit. (Orfeo, Euridice): Vieni, se-	36	Récit (Orphée, Eurydice): Vi-
0	gui i miei passi		ens, viens, Eurydice (R30)
3	Duetto (Orfeo, Euridice): Vieni,	37	Duo (Orphée, Eurydice): Vi-
1	appaga il tuo consorte, G		ens, suis un époux, F (R31)

3	Recit. (Euridice): Qual vita	38	Récit (Eurydice): Mais d'où vient
2			(R32)
3	Aria (Euridice): Che fiero momen-	39a	Air (Eurydice): Fortune enne-
3	to, c)	mie, c
		b)	Duo (Eurydice, Orphée): Je
			goûtais les charmes, E (R33, part)
		c)	Air (Eurydice): Fortune enne-
			mie, c
3	Recit. (Orfeo, Euridice): Ecco un nuovo	40	Récit (Orphée, Eurydice):
4	tormento		Quelle épreuve cruelle (R34)
3	Aria (Orfeo): Che farò senza Euridice,	41	Air (Orphée): J'ai perdu mon Eurydice
5	C		F(R35)
3	Recit. (Orfeo): Ah finisca e per sem-	42	Récit (Orphée): Ah! puisse ma dou-
6	pre		leur (R36)
Scene ii		Scene ii	
3	Recit. (Amore, Orfeo, Euridice): Orfeo,	43	Récit (Orphée, Eurydice): Quelle é-
7	che fai?		preuve cruelle (R34)
		44	Trio (Eurydice, Orphée, Amour):
			Tendre Amour, e (N)
Scene iii		Scene iii*	
3	Maestoso, D	45	Orphée, Amour, Eurydice,
8			Choeur: L'Amour triomphe, A-D
			(R43)
	<i>Ballo</i>		<i>Ballet</i>

3	Grazioso, A	46	Gracieux, A (=39)
9			
4	Allegro, a	47	Gavotte, a (R40)
0			
		48	Air vif, C (N)
		49	Menuet, C (N)
		50	Maestoso, A (R38)
4	Andante, D	51	Très lentement, D (R41)
1			
		52	Chaconne, D (N)
4	Allegro, D		
2			
4	Orfeo, Amore, Euridice, Coro: Tri-		
3	onfi Amore, D		