



NEW MEXICO PERFORMING ARTS SOCIETY

Franz Vote, Artistic Director and Conductor

2022-2023 Season

SEASON FINALE OPERA CONCERTS



Music of Mozart, Verdi, Donizetti,
Johann Strauss II, Smetana, and Sorozábal

Friday, June 9, 2023 ~ 7:00 pm
Immaculate Heart of Mary Chapel, Santa Fe
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Sunday, June 11, 2023 ~ 5:30 pm
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Artist Unknown, *Untitled*, c. 16th C. Germany.
Boxwood, 2.5 x 3 x 2 in. EU0004



Artist Unknown, *Pair of Huron Moccasins*, c. 1845.
Quebec, Canada. Velvet, beads, ribbon, and leather,
2.5 x 3 x 9.25 in. NA0313



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—Ralph T. Coe

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Cover illustration: "Don Juan and the Commendatore's Statue "
(Final Scene of Mozart's *Don Giovanni*)
by Alexandre Evariste Fragonard (c. 1825-30)

NEW MEXICO PERFORMING ARTS SOCIETY
Annual Opera Finale Concert
Friday, June 9, 2023 ~ 7:00 pm ~ Santa Fe
Sunday, June 11, 2023 ~ 5:30 pm ~ Albuquerque

Part One

COSÌ FAN TUTTE, Act One, scene 1 W. A. MOZART (1756-1791)

Ferrando Greg Gallagher
Guglielmo Andrew Paulson
Don Alfonso Tjett Gerdom
Fiordiligi Camille Tierney
Dorabella Jaqueline Zander-Wall

MEFISTOFELE, Scena: "Ave Signor" Arrigo BOITO (1842-1918)

Mefistofele Tim Willson

RIGOLETTO, Act One, scene 2 Giuseppe VERDI (1813-1901)

Sparafucile Javier Ortiz
Rigoletto Carlos Archuleta
Gilda Camille Tierney

L'ELISIR D'AMORE, Act One, scene 6 Gaetano DONIZETTI (1797-1848)

Dulcamara Andrew Paulson
Nemorino André Garcia-Nuthmann

DIE FLEDERMAUS, Finale II Johann STRAUSS II (1825-1899)

Orlovsky Jaqueline Zander-Wall
Eisenstein Greg Gallagher
Adele Jennifer Perez
Frank Tjett Gerdom
Falke André Garcia-Nuthmann

MACBETH, Act One / Act Four Giuseppe VERDI

Lady Macbeth Jennifer Perez
Macbeth Javier Ortiz

Pause

Part Two

THE BARTERED BRIDE, Act One, scene 2 Bedřich SMETANA ((1824-1884))
Jeník Greg Gallagher
Mařenka Esther Moses

LA TABERNA DEL PUERTO, Act Two "No puede ser" Pablo SOROZÁBAL (1897-1988)
Leandro André Garcia-Nuthmann

CASANOVA, The Nuns' Chorus Johann STRAUSS II
Guest conductor André Garcia-Nuthmann
Laura Jennifer Perez
Organ Linda Marianiello

DON GIOVANNI, Act One/ Act Two Finale Ultimo W. A. MOZART
Don Giovanni Andrew Paulson
Leporello Tim Willson
Donna Anna/
Donna Elvira Esther Moses
Commendatore Javier Ortiz

Franz Vote, *Artistic Director/Conductor*
Martha Dalager, *piano*

Esther Moses, *soprano*
Jennifer Perez, *soprano*
Camille Tierney, *soprano*
Jacqueline Zander-Wall, *mezzo soprano*
Gregory Gallagher, *tenor*
André Garcia-Nuthmann, *tenor*
Carlos Archuleta, *baritone*
Tjett Gerdom, *baritone*
Andrew Paulson, *baritone*
Javier Ortiz, *bass*
Tim Willson, *bass*



This project is supported in part by New Mexico Arts, a division of the Department of Cultural Affairs, and by the National Endowment for the Arts.



In Memoriam
CHARLES TERRANCE "TERRY" HENDRIX



New Mexico Performing Arts Society (NMPAS) would like to express our condolences to the family and friends of Charles Terrance "Terry" Hendrix, including many NMPAS artists and audience members who knew and loved Terry. He will be greatly missed in the Santa Fe community and at NMPAS events.

For the past three seasons, Terry was a sponsor of the NMPAS Season Finale Opera concerts. He had been coming to NMPAS events for several years and generously offered to sponsor our opera programs for several years in a row.

When we learned that Terry was struggling with health issues, everyone hoped that he would fully recover and be able to rejoin us at NMPAS concerts and the Santa Fe Opera, where Terry had attended performances for more than 20 years and served as President of the Opera Club. It was with great sadness that we learned of his passing at his Santa Fe home on August 19, 2022.

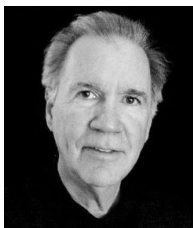
Terry loved and established a fund to support the Santa Fe Opera apprentice programs. He also greatly enjoyed the wonderful New Mexico singers who perform with NMPAS, including many who had their first professional opportunities in our ensembles. We are so grateful for Terry's support of New Mexico professionals, as well as his long-term engagement with Santa Fe's internationally recognized opera company.

With his wife Gracia, who predeceased him in 2011, Terry was a founding member of the Los Angeles Opera. He also served as president of the Palm Springs Opera and had a home in Rancho Mirage, CA.

Professionally, Terry worked as an editor in academic publishing and specialized in the social sciences at Wadsworth and Sage Publishers.

Gifts in memory of Terry Hendrix may be made to Berea College or University of Puget Sound. If you remember Terry and would like to honor him with a gift to NMPAS, please reach out to us at 505-474-4513.

Linda Marianiello, *Executive Director*
Franz Vote, *Artistic Director*
The NMPAS Board of Directors



During my long conducting career, including a decade in Germany and another at the Metropolitan Opera, I often dreamed that one day both Bach and New Mexico would be part of my life again. My DNA goes all the way back to my grandfather who was a forest ranger in the Pecos Mountains in 1902. When Linda and I decided to retire to New Mexico in 2009, little did we expect that our lives would be so personally enriched by singers and instrumentalists keen to sing and play Bach, opera, and music reflecting our Hispanic and Latino heritage. What we soon learned is that our state has many top-notch musicians who make their homes here. And so in 2012 New Mexico Performing Arts Society was created. In its short span, NMPAS has given concerts in Santa Fe, Albuquerque, Taos, Las Vegas, Los Alamos, Carrizozo, and collaborated with musicians in Las Cruces, Portales, and a growing number of cities around New Mexico. We are enormously gratified that our efforts are paying off.

This publication describes how we plan to continue to serve our talented artists and our growing statewide audiences in the coming decade. We also plan to expand our education and mentorship programs for committed younger musicians. NMPAS depends on the financial and volunteer support of all those who care about the musical life of our state and who love Bach, opera, the music of Spain, Mexico and the Southwest! We hope you will take time to read about our plans for the future. Our thanks go out to the many generous New Mexicans who support NMPAS and share in its vision. In communities everywhere there are people like you who make good things happen. We ask you to help us grow.

Linda joins me in appreciation to all of you for your commitment to NMPAS.

Franz Vote, *Artistic Director & Conductor*

A native of Los Angeles, **FRANZ VOTE** studied at California State University Northridge and served on the faculties of the Aspen Music Festival and the Eastman School of Music. His first post as opera conductor was at the Musiktheater im Revier in Gelsenkirchen, Germany. He also conducted in Aachen, at the Gaertnerplatz Theater in Munich and the Theater des Westens in Berlin. These experiences in German opera houses led to an engagement as Assistant Conductor to Daniel Barenboim and James Levine at the Bayreuth Festival. James Levine then invited him to join the Metropolitan Opera conducting staff for many performances including the 1996 New Year's Eve Gala. Placido Domingo invited him to lead Tokyo's Kanagawa Orchestra for the *Operalia* Vocal Competition.

Maestro Vote's international prominence, especially in German music, led to his appointment as musical director of Wagner's *Ring der Nibelungen* in Seattle in 2001, which performances were lauded by the New York Times and many other important media outlets. He has guest conducted at Opera Memphis, Orlando Opera, Sarasota Opera, and Opera Naples. Franz Vote now lives in Santa Fe, where he is Artistic Director and Conductor of the New Mexico Performing Arts Society.

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THE ARTISTS



A native New Mexican, **Carlos Archuleta** has had a career as an operatic baritone with Santa Fe Opera, Washington National Opera, NYC Opera, Dallas Opera, Minnesota Opera, Orlando Opera, Boston Lyric Opera, and Utah Opera. Repertoire includes: Figaro (*Il Barbiere di Siviglia*), Count Almaviva (*Le Nozze de Figaro*), Papageno (*Die Zauberflote*), Count di Luna (*Il Trovatore*), and Escamillo (*Carmen*) in London's Royal Albert Hall. As an oratorio soloist, he has performed in Bach's Cantata, "Ich habe genug" (NYC), Nielsen's Symphony No. 3 (Minnesota Orchestra).

Martha Dalager is on the Piano Faculty of the University of New Mexico. She has performed with Music with the Maestro concerts with members of the New Mexico Symphony, Chamber Magic at the Kimo Theatre, Pro Musica in Santa Fe, Santa Fe Opera Mosaics, and on the Roswell Chamber Series. She is choral accompanist for the New Mexico Symphonic Chorus, University Chorus at UNM, New Mexico Symphonic Youth Chorus, De Profundis, and New Mexico Peace Choir. She is the staff pianist for the Vocal Artistry Art Song Festival, of which she is a founding board member.



Gregory Gallagher has appeared on the operatic stage in over 40 different productions worldwide, spanning 20 different roles including Lindoro (*L'Italiana in Algeri*), Don Ottavio (*Don Giovanni*), Ferrando (*Così fan tutte*), Fenton (*Falstaff*), Peter Quint (*The Turn of the Screw*), Lysander (*A Midsummer Night's Dream*), and Rinuccio (*Gianni Schicchi*). As a concert soloist, he has sung the Mozart *Requiem*, *Messiah*, and *Elijah* (Mendelssohn). He is a recipient of an Encouragement Award from the Metropolitan Opera.

André García-Nuthmann has sung with BachWorks in Manhattan, NY, and has been a featured soloist with the Santa Fe Community Orchestra, Santa Fe Symphony, Santa Fe Opera Outreach Program, the UNM Opera Studio, and New Mexico Bach Society. In 2009 he sang in Haydn's *Die sieben letzten Worte* in Eisenstadt as part of the Haydn 275th birthday celebration. He received a DMA in vocal performance at Arizona State University. He is chair of the Visual and Performing Arts program at Highland University in Las Vegas, New Mexico.





Tjett Gerdom, principal trumpet with LASO and the Los Alamos Community Winds, has performed with Opera Alta's "Opera on the Rocks" at the amphitheater in Bandelier National Monument. He has been a featured soloist with the Santa Fe Community Orchestra, Santa Fe Music Works, Coro de Cámara, Los Alamos Oratorio Society, and Los Alamos Choral Society. In addition to singing, Tjett has conducted performances with the Los Alamos Symphony Orchestra and the Los Alamos Oratorio Society.

Esther Moses holds performance and music education degrees from the University of New Mexico and an MM from the College-Conservatory of Music in Cincinnati. As concert soloist with the Portland Opera for more than a decade, she sang many operatic roles and oratorios. She has been a featured soloist with the Albuquerque Philharmonic, the Tanglewood Music Center Orchestra, and the Opera Theatre of Lucca, Italy, and has sung at the Cincinnati Conservatory of Music, the Choral Arts Ensemble of Portland, and Opera Southwest.



Javier Ortiz has performed with the Amsterdam Concertgebouw, Netherlands Opera, Amsterdam Symphony Orchestra, Opera Studio Nederland, and the Chicago Arts Orchestra on tour in Mexico. He has appeared in an off-broadway version of *Nabucco*, and as Aeneas in the film versions of the American Baroque Opera Company's *Dido and Aeneas* and *Alidoro* in Opera Playground's *La Cenerentola*. Recent performances include Opera Southwest, Opera North, the North American premiere of Marais' *Alcyone* with the American Baroque Opera Company.



Andrew Paulson has sung with Virginia Opera, Anchorage Opera, Opera Maine, Opera Southwest and Richmond Orchestra. His operatic repertoire includes *La Fanciulla del West*, *A Midsummer Night's Dream*, *The (R)evolution of Steve Jobs*, *Il Barbiere di Siviglia*, *Der Freischütz*, *Turandot*, and *Die Zauberflöte*. In addition to operatic engagements, he has performed with the Utah Symphony, Virginia Symphony, Jacksonville Symphony, and Tallahassee Symphony in *Carmina Burana*, Dvořák's *Te Deum*, *Messiah*, and Beethoven's *Ninth*.



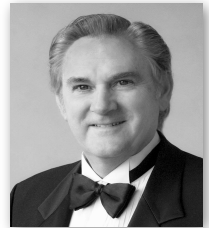
Jennifer Perez holds an MM in vocal performance from the University of New Mexico. Operatic roles: Queen of the Night (*The Magic Flute*), Lucia (*Lucia di Lammermoor*), and *Fiordiligi (Cosi fan tutte)*. Choral highlights: soloist in Bach's *Easter Oratorio* and *Magnificat*, Handel's *Judas Maccabeus*, Mozart's *Great Mass in C minor*, and MacMillan's *Seven Last Words from the Cross*. She has performed with the Oregon Bach Festival, Santa Fe Desert Chorale, and New Mexico Philharmonic, and is a member of New Mexico Bach Society, Chatter, and Polyphony: Voices of New Mexico.



Camille Tiermey is a member of the Lubbock Symphony Orchestra and has performed with the Lubbock Ballet Orchestra, Santa Fe Pro Musica, New Mexico Symphony Orchestra, Roswell Symphony, Midland-Odessa Symphony, Abilene Opera, and Plainview Symphony, among others. He has presented and performed at numerous conferences including the International Society for Music Education in Bologna, Italy; Texas Music Educators Association; Texas Bandmasters Association; College Band Directors National Association, and American Choral Directors Association. She holds BM, MM and DMA degrees from Texas Tech University.



Tim Willson, a native of Greeley, Colorado, has sung operatic roles all over the country—at the Metropolitan Opera, Tulsa Opera, Santa Fe Opera, Opera Grand Rapids, Sacramento Opera, Opera North Carolina, and Amato Opera (New York). Now a Santa Fe resident, he has sung with the Santa Fe Symphony, the a Fe Pro Musica, and the New Mexico Performing Arts Society. As a docent at Las Golondrinas Living History Spanish Colonial Museum, he appears as a hide tanner and a buffalo hunter.



Jacqueline Zander-Wall *mezzo soprano*, has performed with Boston Lyric Opera, Chicago Opera Theater, Arizona Opera, Opera Southwest, and Hamburg Oper. Her festival performances include the Skaneateles Music Festival, Aspen Music Festival, Music in the Mountains, the Warebrook Contemporary Music Festival, Taos Chamber Music, and L'Art pour L'art in Frankfurt. A lover of art song, she is Founding Director of the Vocal Artistry Art Song Festival, which provides aid for students of singing in New Mexico.



EXECUTIVE DIRECTOR AND FLUTIST



A native of Delaware, **LINDA MARIANIELLO** pursued her music education at Northwestern University and Yale University, where she received her BA. She holds an MA from the City University of New York–Brooklyn College. Her solo career includes concerto appearances with the Bavarian Radio Orchestra, the Orchester Concerto Armonico in Oberammergau, the New American Chamber Orchestra, and the Mercury Ensemble, among others. She has played recitals in Bayreuth, Salzburg, Potsdam-Sans Souci, Elba, and Graz. She has appeared in live broadcasts in Berlin, Spanish National Television, Austrian National

Television, and on radio for WNYC-New York and many PBS stations.

Linda is featured on numerous CDs for the Bavarian Radio Studios and the MSR record label, including a commissioned CD for the American Music Research Center at the University of Colorado. She has also founded chamber music groups in Munich (the Con Brio Chamber Ensemble), Chicago (The Chicago Fine Arts Chamber Players), and the New England Trio. She has taught and performed at many universities (Yale, Cornell, Wisconsin, Illinois, and the Xinghai Conservatory of Music in Guangzhou, China, among others) as a guest-artist in residence. Linda is Executive Director of the New Mexico Performing Arts Society, the umbrella organization of Santa Fe Flute Immersion, the New Mexico Bach Society, and the Chapel Series at Immaculate Heart.

NMPAS Volunteer Opportunities

New Mexico Performing Arts Society is extremely grateful to the wonderful people and businesses that have provided us with in-kind donations of goods and services. If you haven't yet volunteered for NMPAS, please let us know if you are interested in a fun social experience that helps to make our events even more special:

- Ticket desk & Will Call
- Ushering Writing press releases and/or blog posts
- Flyer distribution to hotels and other businesses in Santa Fe, Albuquerque, Los Alamos and Las Vegas
- Helping at special events: picking up supplies, serving food & drink, welcoming guests, setup and breakdown
- Resetting Immaculate Heart of Mary Chapel after NMPAS events in Santa Fe
- Serving on a committee: Marketing/PR & Donor Appreciation, Finance, Nominating
- Serving on the NMPAS Board of Directors, a great group of music lovers and arts professionals who enjoy being involved with our programs.

Please contact the NMPAS office for more information about volunteer opportunities at 505-474-4513 or info@nmpas.org.

ABOUT THE PROGRAM

Two Mozart operas serve as bookends in the program. It opens with Act One, scene one of *Così fan tutte*, the shortened title of *Così fan tutte, ossia La scuola degli amanti* ("Women Are Like That, or The School for Lovers"). It was Mozart's third and last collaboration with librettist Lorenzo da Ponte, composed in 1789-90, and premiered at the Vienna Burgtheater on January 26, 1790. The program ends with the finale of Acts One and Two of the second da Ponte opera, *Don Giovanni*, composed in 1787 and premiered at the Estates Theater in Prague on October 29, 1897. "Fiancée swapping," the theme of *Così fan tutte*, set in 18th-century Naples, dates back to the 13th century. The opera did not offend the sensibilities of the Viennese audience, but in the 19th and early 20th centuries it was considered risqué, vulgar, and even immoral. The opera was rarely performed until the years after World War II, when it regained a place in the standard operatic repertoire.

Like *Così fan tutte*, *Don Giovanni*, shortened from *Il dissoluto punito, ossia il Don Giovanni* ("The Rake Punished, or Don Giovanni") is a *dramma giocoso* ("drama with jokes"), a genre developed in the Neapolitan opera tradition, mainly through the work of the Venetian playwright Carlo Goldoni. Its subject matter is a centuries-old Spanish legend about Don Juan, dramatized in *El burlador de Sevilla y convidado de piedra* ("The Trickster of Seville and the Stone Guest"), a play by Tirso de Molina published in 1630 and possibly performed as early as 1616. Set in the 14th century, the play is the earliest fully developed dramatization of the Don Juan legend, a fictional Spanish libertine who devotes his life to seducing women.

Mefistofele is the only complete opera by Arrigo Boito, mostly remembered as the librettist of Verdi's last two operas, *Otello* and *Falstaff*. The title character of Boito's opera is based on Mephisto, the demon in the Faust legend in German folklore. Found in small publications dating back to the 1580s, the legend was adapted by Christopher Marlowe in his play, *The Tragical History of the Life and Death of Doctor Faustus* (1604), and later by Goethe in *Faust* (1808), a closet drama (i.e., intended only to be read and not performed on stage). The Faust character is based on the historical Johann Georg Faust (1480-1541), a German itinerant alchemist, astrologer, and magician of the Renaissance. In the legend, Faust makes a deal with Mefistopheles in exchange for his soul.

Francesco Maria Piave's Italian libretto for *Rigoletto* is based on Victor Hugo's play, *Le roi s'amuse* (1832). First performed at La Fenice in Venice on March 11, 1851, *Rigoletto* is Verdi's sixteenth opera, widely regarded the first

masterpiece of the composer's middle-to-late career. *Rigoletto*, along with *Il trovatore* and *La traviata*, led to his universal fame. Its tragic story revolves around the licentious Duke of Mantua, his hunchbacked court jester Rigoletto, and Rigoletto's daughter Gilda. The opera's original title, *La maledizione* (The Curse), refers to a curse placed on both the Duke and Rigoletto by a courtier whose daughter the Duke has seduced with Rigoletto's encouragement. Piave is also the librettist for *Macbeth* (with additions by Andrea Maffei), based on Shakespeare's play of the same title. Premiered on March 14, 1847, at the Teatro della Pergola in Florence, it is Verdi's tenth opera and the first Shakespeare play he adapted for the operatic stage.

Since its premiere at Milan's Teatro Cannobiana on April 12, 1832, Donizetti's *L'elisir d'amore* has been among the most consistently popular comedies in the standard operatic repertoire. Felice Romani's Italian libretto was adapted from Eugène Scribe's French libretto for Daniel Auber's *Le philtre* (1831).

Set in a country village, *The Bartered Bride*, with the original Czech libretto by Karel Sabina that includes spoken dialogue, tells the story of true love that prevails over the combined efforts of ambitious parents and a cunning marriage broker. After the first performance at the Provisional Theatre in Prague on May 30, 1866, the composer took four years to arrive at a final version that premiered in 1870. Smetana's music, abounding in traditional Bohemian dance forms, is considered to be quintessentially Czech. After a performance at the Vienna Music and Theatre Exhibition of 1892, the opera achieved international recognition.

Die Fledermaus (*The Bat*, sometimes called *The Revenge of the Bat*) is an operetta by Johann Strauss II to a German libretto by Karl Haffner and Richard Genée. Since its premiere on April 5, 1874 at the Theater an der Wien, it has been part of the regular repertoire. It is typically performed in an English adaptation in English-speaking countries.

The popular zarzuela by Pablo Sorozábal, *La tabernera del puerto* (also known as *Romance Marinero*) has a Spanish-language libretto by Federico Romero and Guillermo Fernández-Shaw. The work premiered at the Teatro Tívoli in Barcelona on April 6, 1936. One of the most famous arias in the Spanish language, *No puede ser* has been part of the concert repertoire of many Spanish tenors, including Alfredo Kraus, José Carreras and Plácido Domingo who sang it in the 1990 Three Tenors concert.

Strauss also wrote the music that was arranged by Ralph Benatzky for *Casanova*, one of a series of spectacular "revue-operettas," with a libretto by Rudolph Schanzer and Ernst Welisch. Girolamo Casanova (1725-1798) was a Venetian adventurer and author of the autobiography, *Histoire de ma vie* ("History of My Life"), written in French, the dominant language of the upper class at the time. He has become so famous for his complicated and elaborate affairs with women that his name is now synonymous with "womanizer." He claims to have mingled with European royalty, popes, and cardinals, along with the artistic figures Voltaire, Goethe, and Mozart. The operetta was first performed on September 1, 1928, at the Grosses Schauspielhaus in Berlin, almost thirty years after Strauss' death. The Nuns' Chorus has been a popular excerpt sung by numerous well-known sopranos including Elizabeth Schwartzkopf, Joan Sutherland, and Kiri Te Kanawa, among others.

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Rochester, New York

TEXT TRANSLATIONS

COSI FAN TUTTE **Terzetto**

FERRANDO

My Dorabella
couldn't do such a thing;
Heaven made her
as faithful as she's fair.

GUGLIELMO

My Fiorfiligi simply
Couldn't betray me:
I believe her constancy
Equals her beauty.

DON ALFONSO

My hair is already grey,
I speak with authority;
But let's have done
With argument.

FERRANDO, GUGLIELMO

No, you've told us
They could be faithless;
If you're honest
You will prove it.

DON ALFONSO

Let's not trouble with proof.

FERRANDO, GUGLIELMO

No, no, we demand it:
Or out with your sword
And we'll break up this friendship,
He strikes at my honor
Who allows his lips
Which does her wrong.

DON ALFONSO (to himself)

O what folly
To try to discover the wrong
Which will make us wretched
When we've found it!

Duetto

FIORDILIGI

Ah tell me sister,
If one could ever find
A nobler face,
A sweeter mouth.

DORABELLA

Just look,
See what fire is in his eye,
If flames and darts
Do not seem to flash forth!

FIORDILIGI

This is the face
Of a soldier and a lover.

DORABELLA

This is a face
Both charming and alarming.

FIORDILIGI

How happy I am!

DORABELLA

How happy I am!

FIORDILIGI, DORABELLA

If ever my heart
Changes its affection,
May love make me
Live in pain.

Quintetto

FIORDILIGI
Swear that you'll write me
Every day, my love!

DORABELLA
Write me twice as often
If you can.

FERRANDO
Never doubt me, my dear!

GUGLIELMO
Rest assured, my love!

DON ALFONSO (to himself)
I'll die if I don't laugh!

FIORDILIGI
Be true to me alone...

DORABELLA
Remain faithful!

FERRANDO
Farewell!

GUGLIELMO
Farewell!

FIORDILIGI, DORABELLA
Farewell!

FIORDILIGI, DORABELLA,
FERRANDO, GUGLIELMO
My heart is rent in twain, my love.
Farewell! Farewell! Farewell!

Terzettino

FIORDILIGI, DORABELLA,
DON ALFONSO
Gentle be the breeze,
calm be the waves,
and every element
smile in favor
upon their wishes.

MEFISTOFELE

(translated by Tim Willson)

Prologue in Heaven

MEFISTOFELE
Hail! 'Great Lord' of heaven!
Forgive me if my words
Are not so sweet
as the usual songs in Heaven.
Forgive me if my face does not have
the usual shining halos
Of the 'little angels' in heaven.
Forgive me if my words
provoke derisive whistles!
The tiny kings of the earth
are always wrong in everything.
Like a leaping grasshopper
they point their nose to the stars
then with great silliness
flap around on the ground.
What conceit! What arrogant worms!
Mankind justifies itself with one word.

"Reason"! Ha Ha!
Yes divine master; humans have sunk
to such depths,
I no longer have the heart
to tempt them to evil!

from Act One, scene 2

I am the spirit who denies everything!
My frowns and disputes
are intended to anger the creator.
I want the ruin of all.
I exist for that alone.
For sin and evil.
When I laugh this one syllable hurls out-
NO!
I destroy, I tempt, I hiss-
NO!
I bite, I taunt, I whistle-
NO!
I come from the shadows,
to there I shall return.
Now, over the earth hangs
certain destruction!
So now it is my turn to whistle
sarcastically in derision!
Whistle! Whistle! Whistle!
HA!

RIGOLETTO Act One, scene 2

Duetto

RIGOLETTO
That old man cursed me!

SPARAFUCILE
Signor? ...

RIGOLETTO
Go! I have nothing.

SPARAFUCILE
And I asked for nothing.
You see before you a swordsman.

RIGOLETTO
A robber?

SPARAFUCILE
One who can rid you,
for a small fee, of a rival,
which you have.

RIGOLETTO
Who?

SPARAFUCILE
Your woman lives there.

RIGOLETTO
(What!) And how much
would you charge me for a nobleman?

SPARAFUCILE
I'd demand a higher price.

RIGOLETTO
How are you usually paid?

SPARAFUCILE
Half in advance,
the rest on completion.

RIGOLETTO
(You demon!) And how is it
that you can work so safely?

SPARAFUCILE
I either kill in the town
or under my own roof.
I wait for my man at night;
one thrust and he dies.

RIGOLETTO
(You demon!)
And how do you work at home?

SPARAFUCILE
It's simple.
My sister helps me.
She dances in the streets... she's pretty ...
she entices the victim, and then...

RIGOLETTO
I understand.

SPARAFUCILE
Without a sound...
This is my instrument.
indicating his sword
Can it serve you?

RIGOLETTO
No... not just now.

SPARAFUCILE
You'll regret it.

RIGOLETTO
Who knows?

SPARAFUCILE
My name is Sparafucile.

RIGOLETTO
A foreigner?

SPARAFUCILE (as he leaves)
Burgundian.

RIGOLETTO
And where, if the need should arise?

SPARAFUCILE
Here, each night.

RIGOLETTO
Go!

Scena e duetto

RIGOLETTO
We are two of a kind:
my weapon is my tongue,
his is a dagger;
I am a man of laughter,
he strikes the fatal blow!
That old man cursed me ...
O mankind! O nature!
It was you who made me evil and corrupt!
I rage at my monstrous form,
my cap and bells!

To be permitted nothing but to laugh!
I'm denied that common human right, to weep ...
My master, young, carefree,
so powerful, so handsome,
half dozing, says:
"Fool! make me laugh!"
And I must contrive to do it!
Oh, damnation!
My hate upon you, sneering courtiers!
How I enjoy snapping at your heels!
If I am wicked, the fault is yours alone.
But here I become another person!
The old man cursed me!...
Why should this thought still prey so on my mind?
Will some disaster befall me?
Ah no, this is folly!

My daughter!

GILDA
Father!

RIGOLETTO
Only with you
does my heavy heart find joy.

GILDA
Oh, how loving you are, father!

RIGOLETTO
You are my life!
Without you, what would I have on earth?
Ah, my daughter!

GILDA
You sigh! What makes you so sad?
Tell your poor daughter.
If you have secrets, share them with her:
let her know about her family.

RIGOLETTO
You have no family.

GILDA
What is your name?

RIGOLETTO
What does it matter?

GILDA
If you are unwilling
to tell me about yourself...

RIGOLETTO (interrupting)
Never leave this house.

GILDA
I only go out to church.

RIGOLETTO
Oh, that is good.

GILDA
If you will tell me nothing of yourself,
let me know at least who my mother was.

RIGOLETTO
Oh, do not speak to your wretched
father of his lost love.
She felt, that angel,
pity for my sorrows.
I was alone, deformed, poor,
and she loved me out of compassion.

She died... may the earth rest lightly
upon that beloved head.
Only you are left to this wretch...
O God, I thank thee for that!

GILDA (sobbing)

What sorrow!
What can have caused such bitter tears?
Father, no more, calm down.
This sight tortures me.
Tell me your name, tell me
what sorrow so afflicts you.

RIGOLETTO

What good would it do? None at all!
I am your father, let that suffice.
Perhaps some people fear me,
and some may even hate me.
Others curse me ...

GILDA

Country, family, friends,
have you none of these?

RIGOLETTO

Country! family! friends!
My faith, my family, my country,
my whole world is in you!

GILDA

Ah, if I can make you happy,
then I shall be content!
I have been here for three months now,
yet I have never seen the town:
if you would let me, now I could...

RIGOLETTO

Never! Never! Tell me, have you been out?

GILDA

No.

RIGOLETTO

Woe betide you!

GILDA

(What have I said?)

RIGOLETTO

Make sure you never do!
They could follow her, carry her off!
The dishonouring of a jester's daughter
would be cause for laughter..
O woman, watch over this flower
entrusted, pure, to your keeping;
Be vigilant, that nothing may ever
sully its purity.
From the fury of the winds
that have broken other flowers,
protect her, and unstained
restore her to her father.

GILDA

What affection! What concern!
What do you fear, my father?
In heaven above, at God's right hand,
an angel watches over us.
We are shielded from all harm
by my mother's blessed prayers.
No hand will ever pluck or crush
this flower so dear to you.

GILDA

What affection! What concern!
What do you fear, my father?
In heaven above, at God's right hand,
an angel watches over us.
We are shielded from all harm
by my mother's blessed prayers.
No hand will ever pluck or crush
this flower so dear to you.

RIGOLETTO

O woman, watch over this flower, etc.
My daughter, good night!

GILDA

What affection, etc.
Good night, father.

L'ELISIR D'AMORE

Act One, scene 6

NEMORINO

Doctor, forgive ... It is true that you possess
Portentous secrets? ...

DULCAMARA

Surprised? My pouch is a Pandora's box.

NEMORINO

Would you... by chance ...
have the love drink of Queen Isolde?

DULCAMARA

Eh? ... what? ... what's that?

NEMORINO

I mean ... the stupendous
Elixir that arouses love ...

DULCAMARA

Ah! yes, yes, I understand, I mean,
I am a distiller.

NEMORINO

And is it true?

DULCAMARA

It's done to great consumption these days.

NEMORINO

What luck! and do you sell it? ...

DULCAMARA

Every day to the whole world.

NEMORINO

And what price do you want?

DULCAMARA

Little ... very ... that is ... second ...

NEMORINO

A zecchin ... nothing else I have here ...

DULCAMARA

That's the very sum.

NEMORINO

Ah! take it, doctor.

DULCAMARA

Here is the magical liqueur.

NEMORINO

Much obliged, ah! yes, obliged!
I'm happy, I'm happy.
Elixir of such goodness,
Blessed is he who made you!

DULCAMARA

(In the country I've encountered
More than one gonzo,
But an equal to this, in truth,
It is not found.)

NEMORINO

Hey ... Doctor ... just a moment ...
How do I use it?

DULCAMARA

With respect, gently
tip the bottle, shake a little ...
Then decork it ... but take care ...
That the vapor doesn't escape.
Then to your lips drink it in slowly,
And the surprising effect will not delay.

NEMORINO

Right away?

DULCAMARA

To be honest, it takes a whole day. (Long
enough time To get up and run away.)

NEMORINO

And the taste?

DULCAMARA

It's excellent ...
(It's Bordeaux, not elixir.)
Young man! Hey? Hey?

NEMORINO

Signore?

DULCAMARA

Keep this quiet ... you know?
It can stir up jealousy,
even riots, you don't
want to alert the authorities.

NEMORINO

I give you my faith:
Not a soul will know it.

DULCAMARA

Fortune will be yours;
A treasure I gave you:
The entire feminine sex
will be after you tomorrow.
(By tomorrow morning
I'll be very far away.)

NEMORINO

Ah! Doctor, I give you my word
I'll be drinking just for one:
Not a word to anyone!
Truly the stars have sent you to me!

DIE FLEDERMAUS

Finale II

ORLOVSKY

Good wine to youth restores us,
Tra la la la la la !
It kills the thoughts that bore us.
Tra la la la la la !
Though power be their pleasure,
Vain glory though thy treasure.
Yet Kings find relaxation
In rational potation.

Then all your voices raise.
The King of Wines to praise !
A toast, a toast, a toast
His sovereignty we all acclaim !
In all the world supreme his fame ;
King Fizz the First, King Fizz the First
Shall be his name.

EISENSTEIN

The monk is not exempted,
Tra la la la la la !
He too is sorely tempted.
Tra la la la la la !
His poor parched lips to soften,
He takes a draught quite often.
It's by such careful study
He makes his nose so ruddy.
Then all your voices raise.
The King of Wines to praise !

ADELE

The whole world bows before you,
Tra la la la la la !
Both hemispheres adore you ;
Tra la la la la la !
Wine often makes a nation
Forget an altercation.
It's wise of Kings, I'm thinking,
To foster peace by drinking.
Then all your voices raise.
The King of Wines to praise !

ALL

A toast, etc.

EISENSTEIN

My love to you,
Good Chevalier !

FRANK

Merci, merci, merci !
Your health, Lord Marquis, gracious peer!

EISENSTEIN

Merci, merci, merci !

FALKE

Here's to your health, Chevalier!

EISENSTEIN

Merci, merci, merci

ALL

Merci, merci, merci!
Merci, merci, merci!

FALKE

Stop, if you can;
I've a new plan !

ALL

Hear his plan!

FALKE

I see many fond couples united,
True love is not unrequited ;
So let us a great confraternity found,
And be brothers and sisters all round.

ORLOVSKY

Universal brotherhood, so be it!

ALL

Universal brotherhood, so be it!

EISENSTEIN

And you, lovely stranger, do you agree ?

ROSALINDE

Where all are kissing,
I won't be missing.

FALKE

Well, here's my plan.
Take your glass — this way ;
And each to your next neighbour say :
Brother dear and sister dear.
Henceforth we all must be ;
I'm sure you will agree.
Brother dear and sister dear.

FALKE and ALL

Now since formal salutation
Here is out of place.
Let a fond embrace
Be compact's confirmation !
With a kiss I claim you.
You, you, you — till death you.
You, you, you — dui du, dui du, dui du.

MACBETH

Act One - Aria and Cabaletta

LADY MACBETH

The road to power is
filled with crimes, and woe to him
who sets an uncertain
foot upon it and retreats!

Come! Hurry! I wish
to light a fire in your cold heart!
I shall give you the courage
to carry out this bold undertaking.
The prophetesses promise you
the throne of Scotland.
Why delay? Accept the gift,
mount the throne and reign.

Duncan will be here?
Here? Spend the night here?

Arise, all the agents of hell
that rouse mortals to bloody acts!

Night, wrap us
In motionless darkness.
Do not let the knife see
The breast which it strikes.

Duetto

MACBETH

It is all over.
My fated lady, did you not hear
murmuring, as I did?

LADY MACBETH

I heard the shriek of an owl.
What did you say a moment ago?

MACBETH

I?

LADY MACBETH

I thought I heard you just now.

MACBETH

While I was coming down?

LADY MACBETH

Yes.

MACBETH

Tell me, who is sleeping
in the side room?

LADY MACBETH

The King's son.

MACBETH looking at his hands)

Oh, what an awful sight!

LADY MACBETH

Look away.

MACBETH

I heard the courtiers praying in their sleep.
"God be with us always," they said.
I wanted to say Amen
but the rebellious word
froze on my lips.

LADY MACBETH

Madness!

MACBETH

Why could I not say that Amen?

LADY MACBETH

Such foolishness, but the first light
of day will dispel it.

MACBETH

Then I heard a voice within me saying,
O Macbeth, you will have only thorns
for a pillow.

Glamis, you have murdered sleep for ever.
Cawdor, you will never sleep again.

LADY MACBETH

But tell me, did you not seem
to hear another voice?
You are bold, Macbeth, but have no daring.
You hesitate halfway, Glamis, and stop.
Cawdor, you are a conceited child.

MACBETH

I shall hear Duncan's holy virtues
thunder vengeance at me like angels of wrath.

LADY MACBETH

His spirit is trembling, struggling and raving.
Who would ever call him the unconquered
man he was?
Take the knife back there.
Smear his guards with blood so that they
will be accused.

Act Four

MACBETH

Traitors!
You have joined with the English against me!
The powers that prophecy have foretold:
'You may be bloody and fierce,
no man born of woman will harm you.'
No. I am not afraid of you, nor of the boy
who leads you,
This attack will confirm my position
on the throne or push me off for ever.
And yet I feel the life drying up in my veins!
Mercy, respect, love, the comfort
of declining years,
these will place no flowers on your old age.
Nor should you hope for kind words
on your royal tomb:
only curses, alas, will be your funeral hymn.

THE BARTERED BRIDE

(Jeník explains that his father is rich, but his mother died many years ago and his stepmother forced him out of the house and he has had to work to maintain himself.)

JENÍK and MĀŘENKA

While a mother's love is a blessing,
a stepmother's hate is painful
when turned against this waif
making hell of his young life.

JENÍK

Whatever will happen,
faithful love cannot be marred
by any anything in the past.

BOTH

Faithful love cannot be marred
by any anything in the past.
We have sworn love to each other,
we have pledged our word for ever,
we shall remain faithful,
faithful to each other.

BOTH

Faithful love cannot be marred
by any anything in the past.
We have sworn love to each other,
we have pledged our word for ever,
we shall remain faithful,
faithful to each other.

LA TABERNA DEL PUERTO Act One

LEANDRO

It cannot be so! This woman is good.
She cannot be a bad woman!
In her look, like a strange light,
I've seen that this woman is unhappy.
She cannot be a cheap siren who has
poisoned every moment of my life.
It cannot be so! Because I've seen her pray,
because I've seen her love,
because I've seen her cry!
Those eyes that cry don't know how to lie.
Bad women do not look like that.
Glinting in her eyes I saw two tears,
and my hope is, they glint for me.
Vivid light of my hopes!
Take pity on my love!
Because I cannot pretend,
because I cannot be silent,
because I cannot live!

CASANOVA Nuns' chorus

NUNS

Oh, Madonna, look down to us
Protect, heavenly one, our paths
Praying we bend our knee
Give us grace, Holy Mary.

LAURA

Oh, Maria
How can I escape
The cloister and the veil?
Be merciful
Send me
Yet today my liberator
To the main altar
I will bring roses
To thank you, to greet you
Perform a miracle, do.

NUNS

Oh, Maria
Bless her
Today she takes the nun's veil
Be gracious
Come and bless
Your handmaiden
at this solemn celebration.

LAURA

To the main altar
I will bring roses
To thank you, to greet you
Do it Maria, do it.

DON GIOVANNI
Opening Act One

LEPORELLO

Night and day I slave
for one who does not appreciate it.
I put up with wind and rain,
eat and sleep badly.
I want to be a gentleman
and to give up my servitude.
No, no, no, no, no, no,
I want to give up my servitude.
Oh, what a fine gentleman!
You stay inside with your lady
and I must play the sentinel!
Oh, what a fine gentleman, etc.
But I think someone is coming!
I don't want them to hear me, etc.

DONNA ANNA

There's no hope, unless you kill me,
I'll ever let you go!

DON GIOVANNI

Idiot! You scream in vain.
Who I am you'll never know!

DONNA ANNA

There's no hope, etc.

DON GIOVANNI

Idiot! etc.

LEPORELLO (to himself)

What a racket! Heaven, what screams!
My master in another scrape.

DONNA ANNA

Help! Everyone! The betrayer!

DON GIOVANNI

Keep quiet! Beware my wrath!

DONNA ANNA

Scoundrel!

DON GIOVANNI

Fool!

DONNA ANNA

Scoundrel!

DON GIOVANNI

Fool!

LEPORELLO (to himself)

We will see if this rascal
will be the ruin of me!

DONNA ANNA

Help! Everyone!

DON GIOVANNI

Keep quiet!

DONNA ANNA

Like a desperate fury
I'll know how to pursue you! etc.
Scoundrel! Help! Everyone!
Like a desperate fury, etc.

DON GIOVANNI

This desperate fury
is aimed at destroying me! etc.
Fool! Keep quiet!
This desperate fury, etc.

LEPORELLO (to himself)

What a racket! Heavens, what screams!
We will see if this rascal, etc.

COMMENDATORE

Leave her alone, you wretch,
and defend yourself.

DON GIOVANNI

Go away! I disdain fighting with you.

COMMENDATORE

So you think you can escape me?

LEPORELLO (to himself)

If I could only get out of here!

DON GIOVANNI

Go away? I disdain you!

COMMENDATORE

So you think you can escape me?

LEPORELLO (to himself)

If I could only get out of here!

COMMENDATORE

Fight!

DON GIOVANNI

So be it, if you want to die!

COMMENDATORE

Help! I've been betrayed!
The assassin has wounded me!
And from my heaving breast
I see my soul escaping, etc

DON GIOVANNI

Ah, already the wretch has fallen,
and he gasps for air.
From his heaving breast I already
see his soul escaping, etc.

LEPORELLO

What a misdeed! What a crime!
I can feel my heart
beating hard from fright!
I don't know what to do or say, etc.

Act Two Finale Ultimo

DON GIOVANNI

The dinner is prepared.
Play, my dear friends!
Since I spend my money freely,
I want to be amused.
Leporello, serve me, quickly.

LEPORELLO

I am ready to serve you.

DON GIOVANNI
 Since I spend my money freely,
 I want to be amused, etc,
 Play, my dear friends, etc.

LEPORELLO
 Excellent! "Cosa rara!"

DON GIOVANNI
 What do you think of this fine concert?

LEPORELLO
 It is worthy of you.

DON GIOVANNI
 Ah, what a delicious dish!

LEPORELLO (aside)
 Ah what a barbarous appetite!
 What gigantic mouthfuls!
 I think I'm going to faint! etc.

DON GIOVANNI (aside)
 As he sees my huge mouthfuls,
 he thinks he's going to faint, etc.

LEPORELLO
 Ah, what a barbarous appetite, etc.

DON GIOVANNI
 As he sees my huge mouthfuls, etc.
 Service!

LEPORELLO
 At once!
 Hurray for "I litiganti".

DON GIOVANNI
 Pour the wine!
 Excellent marzimino!

LEPORELLO (aside)
 This piece of pheasant
 I myself will swallow.

DON GIOVANNI (aside)
 The rogue is eating!
 I'll pretend I do not notice.
 (The orchestra begins to play from
 Mozart's "Le nozze di Figaro".)

LEPORELLO
 This one I know only too well.

DON GIOVANNI
 Leporello!

LEPORELLO (his mouth full)
 Master!

DON GIOVANNI
 Speak clearly, you rascal!

LEPORELLO
 A cold prevents me
 from speaking better.

DON GIOVANNI
 While I eat whistle something.

LEPORELLO
 I don't know how.

DON GIOVANNI
 Why not?

LEPORELLO
 Excuse me, but your cook is so excellent
 that I too wanted to taste it.

DON GIOVANNI
 So excellent is my cook,
 that he too wanted to taste it.

DON GIOVANNI, LEPORELLO
 So excellent, etc.

DONNA ELVIRA (entering excitedly)
 The last test of your love
 I want to make now.
 I no longer remember your lies.
 I now feel pity.

DON GIOVANNI, LEPORELLO
 What is it?

DONNA ELVIRA (kneeling)
 My sorrowful heart
 does not beg for boons.

DON GIOVANNI
 I am amazed! What do you ask?
 If you won't arise, I won't remain standing.

DONNA ELVIRA
 Ah, do not laugh at my despair!

LEPORELLO
 She almost makes me weep, etc.

DON GIOVANNI
 I laugh at you? Heavens! What for?
 What do you want, my dear?

DONNA ELVIRA
 That you change your ways!

DON GIOVANNI
 Good for you!

DONNA ELVIRA
 Faithless heart!

DON GIOVANNI
 Good for you!

DONNA ELVIRA
 Faithless heart!

DONNA ELVIRA, LEPORELLO
 Faithless heart!

DON GIOVANNI
 Now let me eat,
 and if you wish to, eat with me.

DONNA ELVIRA
 Stay here then, ingrate!
 Wallow in your crimes,
 a horrible example of iniquity! etc.

DON GIOVANNI
Now let me eat,
and if you wish to, eat with me.

DONNA ELVIRA
Stay here then, ingrate!
Wallow in your crimes,
a horrible example of iniquity! etc.

LEPORELLO
If her grief fails to move him, his heart
is of stone, or he has none at all, etc.

ON GIOVANNI
Hurray for women,
hurray for wine!
The substance and glory of humanity! etc.

DONNA ELVIRA
Ah!

DON GIOVANNI, LEPORELLO
Why did she scream?

DON GIOVANNI
Go and see what it was.

LEPORELLO
Ah!

DON GIOVANNI
What a scream!
Leporello, what is it?

LEPORELLO
Oh, sir, for pity's sake
don't leave the room!
The man of stone, the man in white,
ah, master, I'm afraid, I'm going to faint.
If you could see what he looks like,
if you could hear how he moves!
Ta ta ta ta!

DON GIOVANNI
I understand none of this.

LEPORELLO
Ta ta ta ta!

DON GIOVANNI
You've gone out of your mind.

LEPORELLO
Ah, listen!

DON GIOVANNI
Someone knocks.
Open the door!

LEPORELLO
I'm afraid!

DON GIOVANNI
Open it, I say!

LEPORELLO
Ah!

DON GIOVANNI
Open!

LEPORELLO
Ah!

DON GIOVANNI
Lunatic! To put an end to it
I shall have to go myself.

LEPORELLO
I have no wish to see that again,
so quietly I'll hide.

THE STATUE
Don Giovanni, you invited me to dinner
and I have come!

DON GIOVANNI
I never would have believed it,
but I will do what I can.
Leporello, see to it
that another dinner is served at once!

LEPORELLO
Ah, master, we are lost.

DON GIOVANNI
Go, I said!

THE STATUE
Wait a moment!
He who dines on Heavenly food
has no need for the food of the mortals!
Other more serious considerations
have caused me to come here!

LEPORELLO
I feel as if I have a fever,
for I cannot control my limbs.

DON GIOVANNI
Speak then!
What do you ask? What do you wish?

THE STATUE
I will speak. Listen! My time is short! etc.

DON GIOVANNI
Speak then, for I am listening, etc.

LEPORELLO
For I cannot control my limbs, etc.

THE STATUE
You invited me to dinner,
now you know your duty.
Answer me: will you come to dine with me?

LEPORELLO
Oh! Excuse him, but he doesn't have time.

DON GIOVANNI
No one will say of me
that I have ever been afraid.

THE STATUE
Make up your mind!

DON GIOVANNI
I have done so already!

THE STATUE
You will come?

LEPORELLO
Tell him no!

DON GIOVANNI
My heart beats firmly.
I'm not afraid: I'll come!

THE STATUE
Give me your hand upon it!

DON GIOVANNI
Here it is!

THE STATUE
What is wrong?

DON GIOVANNI
What is this deadly chill?

THE STATUE
Repent! Change your ways,
for this is your last hour!

DON GIOVANNI
No, no, I will not repent.
Let me be!

THE STATUE
Repent, scoundrel!

DON GIOVANNI
No, you old fool!

THE STATUE
Repent! etc.

ON GIOVANNI
No! etc.

THE STATUE
Yes!

DON GIOVANNI
No!

THE STATUE
Give me your hand upon it!

DON GIOVANNI
Here it is!

THE STATUE
What is wrong?

DON GIOVANNI
What is this deadly chill?

THE STATUE
Repent! Change your ways,
for this is your last hour!

DON GIOVANNI
No, no, I will not repent.
Let me be!

THE STATUE
Repent, scoundrel!

DON GIOVANNI
No, you old fool!

THE STATUE
Repent! etc.

ON GIOVANNI
No! etc.

THE STATUE
Yes!

ON GIOVANNI
No!

THE STATUE
Yes!

DON GIOVANNI
No!

LEPORELLO
Yes! Yes!

DON GIOVANNI
No! No!

THE STATUE
Ah, your time is up!

DON GIOVANNI
What strange fear
now assails my soul!
Where do those
flames of horror come from?

CHORUS OF DEMONS
No horror is too dreadful for you!
Come, there is worse in store!

DON GIOVANNI
Who lacerates my soul?
Who torments my body?
What torment, oh me, what agony!
What a Hell! What a terror!

LEPORELLO
What a look of desperation!
The gestures of the damned!
What cries, what laments!
How he makes me afraid!

CHORUS
No horror is too dreadful, etc.

DON GIOVANNI
Who lacerates, etc.

LEPORELLO
What a look, etc.

DON GIOVANNI, then LEPORELLO
Ah!

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The New Mexico Bach Chorale with Maestro Franz Vote.

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