

Gitta-Maria Sjöberg

Verdi & Puccini

Arias



Odense Symphony Orchestra

Matthias Aeschbacher



Giuseppe Verdi (1813-1901)

From Aida:

[1] Ritorna vincitor 6:58

[2] O patria mia 7:02

From La forza del destino:

[3] Pace, pace, mio Dio 6:19

From Un ballo in maschera:

[4] Ecco l'orrido campo 8:53

From Otello:

[5] Ave Maria [Desdemona's prayer] 5:03

From Don Carlo:

[6] Tu che le vanità 10:51

Giacomo Puccini (1858-1924)

From La Bohème:

[7] Sì, mi chiamano Mimi 5:01

[8] Donde lieta uscì [Mimi's farewell] 3:10

From Turandot:

[9] Signore, ascolta 2:43

[10] Tu, che di gel sei cinta 2:49

From Tosca:

[11] Vissi d'arte 3:33

From Manon Lescaut:

[12] Sola, perduta, abbandonata 4:50

From Madama Butterfly:

[13] Un bel de vedremo 4:57

[14] Con onor muore [Death of Butterfly] 4:48

Gitta-Maria Sjöberg, soprano

Odense Symphony Orchestra

Matthias Aeschbacher, conductor

Arias by Verdi and Puccini with Gitta-Maria Sjöberg

Odense Symphony Orchestra
Conductor: Matthias Aeschbacher.

In opera you can really live out your feelings, for in opera you have the whole register: exuberant joy, profound grief, aggression, hatred, anger, hysteria, ecstasy etc., and it is in the arias that the emotional expression of the characters is concentrated.

In Romantic opera it is usually the tragic emotions that predominate. The characters suffer and yearn (especially the women), and we – the audience – love it!

In the operas these women are often in extreme situations where their whole existence is at stake, where it is a matter of life and death – and often they are caught in the classic dilemma: morality and duty versus love.

Giuseppe Verdi – one of the most dramatic composers of the opera literature – said that the things that inspired him included great passions, sharply contoured characters and not least dramatic situations.

On this CD one of the primadonnas of the Royal Danish Opera, Gitta-Maria Sjöberg, portrays a number of the women from the operas of Verdi and Puccini with her expressive voice and the whole range of the emotions. And she starts with five female figures from operas by Giuseppe Verdi:

Arias by Giuseppe Verdi:

First two arias from *Aida*

The opera is set in ancient Egypt. Aida is a slave girl at the court, but in reality she is an Ethiopian princess captured by the Egyptians. Unfortunately she has fallen deeply in love with the young Egyptian general Radames, who also loves her. In the first aria, ***Ritorna vincitor*** [1], Aida describes how she takes part in the acclamation of Radames when he sets off at the head of the Egyptian army against Ethiopia; but at the same time she sees that his victory will mean defeat for her own father and brothers and the downfall of the Ethiopian people. In her distress she prays to the gods for help.

In the second aria from Act Three, ***O Patria mia (The Nile Aria)*** [2] she sits at night by the Nile and waits for Radames, while she thinks of her native Ethiopia, for which she longs.

From the opera ***La forza del destino*** (“The Power of Destiny”) comes Leonora’s famous aria ***Pace, pace, mio Dio*** [3]. At the beginning of Act One Leonora’s beloved, Alvaro, has accidentally killed her father, the Marquis of Calatrava. They both flee, but during their escape they lose each other and Leonora is now alone in her escape, dressed as a man, hotly pursued by her brother Carlo. At one point – in order to live in hiding – she seeks admission to a monastery(!) where she lives for many years as a hermit on the outskirts of the monastery area, and there, at the beginning of Act Four, she sings her famous aria ***Pace, pace, mio Dio***, in which she laments her harsh fate and prays to God for peace in her soul.

The next female destiny is that of Amelia in ***Un ballo in maschera*** (“The Masked Ball”). The opera is about the assassination of King Gustav III of Sweden

in 1792. At the time the censor asked Verdi to change the plot to the murder of a governor in Boston. In that period one simply couldn't have a royal assassination on the public stage! After some negotiation Verdi had to yield to this demand. Only with a production of the opera at the Royal Theatre in Copenhagen in 1935 was the story restored for the first time in history to its original context. The names from the version changed by the censors are given in brackets. Amelia is married to Captain Ankarström (Renato), who in the last act is one of the conspirators who shoots Gustav III of Sweden (Riccardo), because the King loves his wife Amelia. Amelia is also in love with the King and has therefore gone to the fortune-teller Ulricca's cottage where Ulricca gives her the advice that at midnight on the gallows-hill she must pick a herb that grows at the foot of the gallows.

And now Amelia stands at the place of execution to pick the herb that is to cure her love-sickness. This is the cue for her highly dramatic aria *Ecco l'orrido campo* [4], in which she expresses her fear, perplexity and desperation.

Otello (1887) is about jealousy and malevolence. The Moorish governor Otello is insanely jealous, and urged on by his ensign, the evil Iago, he gives ever more violent expression to his jealousy in the course of the opera, until in the end he stifles his innocent wife Desdemona. Desdemona suspects something is amiss, and in the last act she offers a prayer to the Virgin Mary, *Ave Maria* [5].

The last Verdi aria is from *Don Carlos*, which is set at the court of King Philip II of Spain around 1560. At the start of the last act, King Philip's young wife Elisabeth pauses in prayer at the grave of King Charles V in the monastery of St. Just. There she is to have a last meeting with her stepson, Don Carlos,

who is very much in love with her, and they are now to say farewell forever, before Don Carlos leaves Spain to go to Flanders. And so comes her scene and aria, *Tu che le vanità conoscesti del mondo* [6], where she takes stock of her unhappy life.

Whereas Verdi's heroines are royal or at least nobles, many of Puccini's female figures are of more ordinary origin, but their feelings are no less strong. Giacomo Puccini is a composer who displays all the great tender emotions; but he said a little humorously about himself that in his own life he was "a mighty hunter of wildfowl, beautiful women and good libretti".

Arias by Giacomo Puccini:

First come two arias from *La Bohème*. The story was taken from Henri Murger's serialized novel *Scènes de la vie de Bohème* ("Scenes from Bohemian Life"). The two arias are sung by the poor little seamstress Mimi.

In the first aria, *Sì, mi chiamano Mimi* [7], she tells her new lover, the painter Rodolphe, about her simple life. However, their happiness is short-lived, since Mimi dies of tuberculosis at the end of the opera. But before she dies, she takes her leave of life and Rodolphe in Act Three with the moving aria *Donde lieta usci* [8].

One of the most heart-rending of Puccini's women is the slave girl Liù in the fairytale opera *Turandot*, which is about the beautiful but ice-cold Chinese princess Turandot. Many men have wooed her, and all have been ordered to solve three riddles. No one has yet been able to guess the riddles, and all the hopefuls have been beheaded afterwards.

Now Prince Calaf also wants to try his luck, but the faithful slave girl Liù, who accompanies his half-blind father Timur, who is a fugitive, tries to dissuade

him in *Signore, ascolta* [9]. But Prince Calaf insists, and in a great ceremony he is the first ever to answer the three riddles. Princess Turandot must now marry Calaf, but asks the Emperor not to give her up to the foreign prince, and Calaf says that he will only have her if she loves him. He will therefore risk his head once more for her sake, and says that if within twenty-four hours she can say his name, which he has kept secret so far, he will submit to the executioner.

Liù and King Timur are the only people who know his name, and Liù is now taken prisoner and tortured to make her reveal his name. But she says nothing. Turandot asks what gives her such strength, and Liù answers: “Love”. While the executioner approaches again, she addresses Turandot, singing the aria *Tu, che di gel sei cinta* [10] (“You whose mind is covered in ice”), and then seizes the opportunity to kill herself with a dagger.

This is followed by *Tosca’s Prayer, Vissi d’arte* [11] from *Tosca*. The opera singer Tosca is faced with an appalling dilemma. The sadistic police chief Scarpia has just tortured her lover, the painter Mario Cavaradossi, to make him reveal the hiding-place of one of his revolutionary friends. Cavaradossi has provocatively sung a revolutionary song, and Scarpia now intends to send him to be executed. Tosca asks despairingly what the price of Cavaradossi’s freedom is. Scarpia demands a night with Tosca, and in her despair she prays to God.

Then comes an aria from *Manon Lescaut*, which takes place in eighteenth-century France. Because of her immoral and dissipated life the courtesan Manon Lescaut has been sentenced to deportation to America. On arrival there, she and her young lover Des Grieux have escaped from the prison convoy and are now on a desolate plain. Manon is enfeebled by her tribulations and Des Grieux goes off to see if he

can find a spring with water. Manon is now all alone in the wasteland, and despairing in her loneliness, she sings *Sola perduta* [12]. She dies shortly afterwards in Des Grieux’s arms when he comes back without having found any water.

Finally, two arias from *Madama Butterfly*: One of the most moving figures in the entire opera literature is the Japanese geisha Cio-Cio-San, better known by the name Madame Butterfly.

Like so many other foreign men who came to Japan around 1900, the young American Lieutenant Pinkerton enters into a marriage of convenience with the geisha Cio-Cio-San. For him it is a pleasant diversion, for her it is deadly serious – among other things her family disowns her because of the marriage.

After a few idyllic months Pinkerton goes back to America, but he has promised her he will come back. She bears him a son and has now waited faithfully for Pinkerton for three years and has already said no to several wealthy suitors. Her maid Suzuki is well aware of the way things are going, but Butterfly stubbornly insists that Pinkerton will of course come back, and in the aria *Un bel di vedremo* [13] she paints a picture of his return for the dismayed Suzuki.

And Pinkerton does in fact come back, but with a quite different purpose than Butterfly has imagined. For he comes with his American wife to take the child with him home to America. And when Suzuki in the end must tell Butterfly that Pinkerton has come to take the child away Butterfly says farewell to her son in the aria *Con onor muore* [14], sends him out of the house and then commits harakiri.

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Gitta-Maria Sjöberg

“Wunderbar!” wrote *Die Frankfurter Allgemeine* of the Swedish soprano Gitta-Maria Sjöberg, who was voted “best singer” in 2000 by Germany’s leading newspapers for her Emilia Marty in *Vec Makropulos* in Düsseldorf. Again, in the winter of 2006 she had a “Towering success” as Emilia Marty at the Royal Opera of Copenhagen – a production conducted by Alexander Polyanchko and directed by Graham Vick. This also led to an award of honour.

Her talent has taken her around the world as a guest at opera houses, concert halls and festivals in Stockholm, Helsinki, Paris, Lisbon, Venice, Budapest, Vienna, Munich, Bonn, Wiesbaden, Riga, Faroe Island, Tokyo, São Paulo, Toronto, St. Petersburg and Singapore. Furthermore she has been on the stages of Kuhmo Chambermusic, Besançon Music Festival and Savonlinna Opera Festival.

Some of the conductors Ms. Sjöberg has sung with include Jorma Panula, Leif Segerstam, Manfred Honeck, Adam Fisher, Giancarlo Andretta, Dietfried Bernet, Rafael Frühbeck de Burgos, Julius Rudel, Gennady Rozhdestvensky, Soltan Pesko, Christian Badea, Asher Fisch, Yves Abel, Michael Schönwandt, Matthias Aeschbacher, Markus Lehtinen, Okku Kamu and Alexander Polyanchko.

Having studied with Kim Borg at the Opera Academy in Copenhagen, Gitta-Maria Sjöberg is now the leading soprano of the Royal Danish Opera in Copenhagen. In January 2005 she opened the new Copenhagen Opera House as Aida with Roberto Alagna. Ms. Sjöberg has created an extensive repertoire at the Royal Opera, including Madama Butterfly, Mimi, Liù, Manon Lescaut, Madame

Lidoine, Desdemona, Alice, Amelia (*Ballo*), Leonora (*Trovatore* and *Forza*), Aida, Sieglinde, Eva (*Meistersinger*), Jenufa, Arabella and La Contessa.

Sjöberg’s main appearances in 2006 included the performing of Mozart arias as well as Madama Butterfly with the Jacksonville Symphony Orchestra led by Fabio Mechetti, singing Sieglinde in *Die Walküre* together with Plácido Domingo in Copenhagen, as well as singing Missa Solemnis in Singapore under the conductor Lim Yau and with the Singapore Symphony Orchestra. 2006 has also seen Sjöberg on a successful concert tour to St. Petersburg with her pianist Irene Hasager.

Gitta-Maria Sjöberg has received several distinguished awards, among them the Birgit Nilsson award. In 1996, she was honored with the Danish order Knight of the Dannebrog and in 2004 Knight of the Dannebrog 1st grade by the Danish Queen Margrethe II.

Matthias Aeschbacher was born in Zürich in 1945 and comes from a large family of musicians. He received his basic musical education at the Academy of Music in his home city Zürich and studied the piano with his father, the pianist Adrian Aeschbacher. After initial successes as a pianist in Zürich, Basel and Lucerne he decided to change career and become a conductor. Christian Vöchting, the then music chief of the Zürich Opera House, introduced Matthias Aeschbacher to the art of conducting and in 1964 engaged him as solo répétiteur in the Zürich Opera House, where he succeeded Ferdinand Leitner as chief conductor that same year. He held this position for almost eight years.

In 1976 Aeschbacher was appointed to a post making him responsible for music in the theatres in city of Essen, and two years later he was unanimously elected by the senate in Lübeck to be the city's new general music chief. For almost a decade he had a say in deciding the musical events of the city. Aeschbacher was several times a guest conductor at the state opera in Bavaria and in Hamburg and for some years on a regular basis at Gran Teatro del Liceo in Barcelona, where he specialized in Wagner.

In concerts and radio productions he has conducted such famous orchestras as the Residentie Orkest in The Hague, NDR-Symphony Orchestra, the Bamberg Symphony Orchestra, the Barcelona Symphony Orchestra and almost all the Swiss orchestras. Further to his regular engagements, he has often conducted the Danish Philharmonic Orchestra, South Jutland and Odense Symphony Orchestras.

In the summer of 1987 he took over the post as principal teacher of the Schleswig-Holstein Music Festival Orchestra, with whom he often performs,

besides directing master classes after Leonard Bernstein and Sergiu Celibidache.

Matthias Aeschbacher has more than 80 operas and almost 300 orchestral works in his repertoire and has specialised in first performances and new productions of operas within the sphere of classical modernism.

In the period 1991-1998 Aeschbacher was Chief Conductor of the theatre and Philharmonica in Essen and in 2005 he began his current position as Chief Conductor of the Aalborg Symphony Orchestra, Denmark.



The Odense Symphony Orchestra - one of Denmark's five regional orchestras - was established in 1946, but its roots go all the way back to approx. 1800. From being a theatre orchestra that also played symphonic music, the orchestra today is a continuously developing modern symphony orchestra with 73 permanent musicians and a high level of activity.

The orchestra is based in Odense Concert Hall, inaugurated in 1982. Most of the orchestra's concerts are given in the Carl Nielsen Hall, a concert hall with excellent acoustics, a seating capacity of 1,212 and a large 46-stops organ with built by Marcussen & Son, one of the world's leading organ builders.

The orchestra's busy schedule comprises approx. 100 productions per year including symphonic and opera performances, recordings and tours.

The orchestra's discography of about 60 CD's includes a varied repertoire reaching from classical master pieces to contemporary music, among them several award winning releases.

Since its first tour more than 30 years ago, the Odense Symphony Orchestra has played over 100 concerts abroad: in the USA, China, Austria, Belgium, Germany, Greece, Holland, the Baltic countries, Russia, Spain and Sweden.

www.odenscsymfoni.dk

[1 | Aida:

Ritorna vincitor!
E dal mio labbro uscì
l'empia parola!
Vincitor del padre mio,
di lui che impugna l'armi
per me,
per ridonarmi una patria,
una reggia e il nome illustre
che qui celar m'è forza!
Vincitor de' miei fratelli...
ond'io lo veggia,
tinto del sangue amato,
trionfar nel plauso
Dell'egize coorti!
E dietro il carro, un re,
mio padre, di catene avvinto!
L'insana parola,
o numi, sperdete!
Al seno d'un padre
la figlia rendete;
struggete le squadre
dei nostri oppressor!
Ah, sventurata!
che dissi?
E l'amor mio?
Dunque scordar poss'io
questo fervido amore che,
oppressa e schiava,
come raggio di sol
qui mi beava?
Imprecherò la morte a Radamès,
a lui ch'amo pur tanto!
Ah! non fu in terra mai
da più crudeli angosce
un core affranto!
I sacri nomi
di padre, d'amante

nè profferir poss'io, ne ricordar.
Per l'un, per l'altro,
confusa, tremante,
io piangere vorrei, vorrei pregar.
Ma la mia prece
in bestemmia si muta,
delitto è il pianto a me,
colpa il sospir.
In notte cupa
la mente è perduta,
e nell'ansia crudel
vorrei morir.
Numi,
pietà del mio soffrir!
Speme non v'ha pel mio dolor.
Amor fatal, tremendo amor
spezzami il cor,
fammi morir! ecc.

[2] Aida:

Qui Radamès verrà!... Che vorrà dirmi?
Io tremo... Ah! se tu vieni
A recarmi, o crudel, l'ultimo addio,
Del Nilo i cupi vortici
Mi daran tomba... e pace forse, e oblio.
O patria mia, mai più ti revedrò!
O cieli azzurri, o dolci aure native,
Dove sereno il mio mattin brillò,
O verdi colli, o profumate rive,
O patria mia, mai più ti revedrò!
O fresche valli, o queto asil beato,
Che un dì promesso dall'amor mi fu;
Or che d'amore il sogno è dileguato,
O patria mia, non ti vedrò mai più!

[3] Leonora:

Pace, pace, mio Dio!
Cruda sventura
M'astringe, ahimè, a languir;
Come il dì primo
Da tant'anni dura
Profondo il mio soffrir.
L'amai, gli è ver!
Ma di beltà e valore
Cotanto Iddio l'ornò.
Che l'amo ancor.
Nè togliermi dal core
L'immagin sua saprò.
Fatalità! Fatalità! Fatalità!
Un delitto disgiunti n'ha quaggiù!
Alvaro, io t'amo.
E su nel cielo è scritto:
Non ti vedrò mai più!
Oh Dio, Dio, fa ch'io muoia;
Che la calma può darmi morte sol.
Invan la pacc qui sperò quest'alma
In preda a tanto duol.
Va ad un sasso ove sono alcune provvigioni deposte
dal Padre Guardiano
Misero pane, a prolungarmi vieni
La sconsolata vita ... Ma chi giunge?
Chi profanare ardisce il sacro loco?
Maledizione! Maledizione! Maledizione!

[4] Amelia:

Ecco l'orrido campo ove s'accoppia
Al delitto la morte!
Ecco là le colonne...
La pianta è là, verdeggia al piè. S'inoltri.
Ah mi si aggela il core!
Sino il romor de' passi miei, qui tutto
M'empie di raccapriccio e di terrore!
E se perir dovessi?

Perire! ebben quando la sorte mia,
Il mio dover tal è, s'adempia, e sia.
Ma dall'arido stelo divulsa
Come avrò di mia mano quell' erba,
E che dentro la mente convulsa
Quell' eterea sembianza morrà:
Che ti resta, perduto l'amor...
Che ti resta, mio povero cor!
Oh! chi piange, qual forza m'arrettra,
M'attraversa la squallida via?
Su coraggio... e tu fatti di pietra,
Non tradirmi, dal pianto ristà:
O finisci di battere e muor,
T'annienta, mio povero cor!
Mezzanotte! - e che veggio? uno spettro
Di sotterra si leva... e sospira!
Ha negli occhi il baleno dell' ira
E m'affisa e terribile sta!
Deh! mi reggi, m'aiuta, o Signor,
Risollewa il mio povero cor!

[5] Desdemona:

Ave Maria, piena di grazia, eletta
fra le spose e le vergini sei tu,
sia benedetto il frutto, o benedetta,
di tue materne viscere, Gesù.
Prega per chi adorando a te si prostra,
prega nel peccator, per l'innocente,
e pel debole oppresso e pel possente,
misero anch'esso, tua pietà dimostra.
Prega per chi sotto l'oltraggio piega
la fronte e sotto la malvagia sorte;
per noi, per noi tu prega, prega
sempre e nell'ora della morte nostra.
--
Ave Maria... nell'ora della morte.
Amen !

[6] Elisabetta:

Tu che la vanità conoscesti del mondo
E godi nell'avel il riposo profondo,
Se ancor si piange in cielo,
piangi sul mio dolor,
E porta il pianto mio al trono del Signor.
Sì! Carlo qui verrà!
che parta e scordi ormai,
A Posa di vegliar sui giorni suoi giurai,
Ei segua il suo destin,
la gloria il traccerà,
Per me, la mia giornata a sera è giunta già!
Francia, nobil suol,
sì caro ai miei verd'anni!
Fontainebleau!
ver voi schiude il pensier i vanni.
Eterno giuro d'amor
là Dio da me ascoltò,
E quest'eternità un giorno sol durò.
Tra voi, vaghi giardin
di questa terra ibèra,
Se Carlo ancor dovrà fermare i passi a sera
Che le zolle, i ruscelli, i fonti,
i boschi, i fior,
Con le lor armonie cantino il nostro amor.
Addio, bei sogni d'or, illusion perduta!
Il nodo si spezzò, la luce è fatta muta!
Addio, verd'anni ancor!
cedendo al duol crudel,
Il core ha un sol desir: la pace dell'avel!
Tu che le vanità conoscesti del mondo
E godi nell'avel d'un riposo profondo,
Se ancor si piange in cielo,
piangi sul mio dolor,
E il tuo col pianto mio reca a' piè del
Signor.

[7] Mimi:

Si. Mi chiamano Mimi,
ma il mio nome è Lucia.
La storia mia è breve.
A tela o a seta
ricamo in casa e fuori ...
Son tranquilla e lieta
ed è mio svago
far gigli e rose.
Mi piaccion quelle cose
che han sì dolce malia,
che parlano d'amor, di primavere,
che parlano di sogni e di chimere,
quelle cose che han nome poesia...
Lei m'intende?
Rodolfo
Sì.
Mimi
Mi chiamano Mimi,
il perchè non so.
Sola, mi fo
il pranzo da me stessa.
Non vado sempre a messa,
ma prego assai il Signore.
Vivo sola, soletta
là in una bianca cameretta:
guardo sui tetti e in cielo;
ma quando vien lo sgelo
il primo sole è mio
il primo bacio dell'aprile è mio!
il primo sole è mio!
Germoglia in un vaso una rosa...
Foglia a foglia la spiol
Così gentile il profumo d'un fiore!
Ma i fior chlio faccio, ahimè!
i fior chlio faccio, ahimè!
non hanno odore.

Altro di me non le saprei narrare.
Sono la sua vicina che la vien
fuori d'ora a importunate.

[8] Mimi:

D'onde lieta usci
al tuo grido d'amore,
torna sola Mimi
al solitario nido.
Ritorna un'altra volta
a intesser finti fior.
Addio, senza rancor.
- Ascolta, ascolta.
Le poche robe aduna che lasciai
sparse. Nel mio cassetto
stan chiusi quel cerchietto
d'or e il libro di preghiere.
Involgi tutto quanto in un grembiale
e manderò il portiere...
- Bada, sotto il guanciale
c'è la cuffietta rosa.
Se... vuoi... serbarla a ricordo d'amor!...
Addio, senza rancor.

[9] Liù:

Signore, ascolta! Ah, signore, ascolta!
Liù non regge più, si spezza il cuor!
Ahimè, quanto cammino col tuo nome nell'anima,
col nome tuo sulle labbra!
Ma se il tuo destino doman sarà deciso,
noi morrem sulla strada dell'esilio.
Ei perderà suo figlio, io l'ombra d'un sorriso.
Liù non regge più! Ah!

[10] Liú:

Tu che di gel sei cinta,
da tanta fiamma vinta, l'amerai anche tu!
Prima di questa aurora io chiudo stanca gli occhi,
perché egli vinca ancora...
Ei vinca ancor! Per non vederlo più!

[11] Tosca:

Vissi d'arte, vissi d'amore,
non feci mai male ad anima viva!...
Con man furtiva
quante miserie conobbi, aiutai...
Sempre con fe' sincera,
la mia preghiera
ai santi tabernacoli sali.
Sempre con fe' sincera
diedi fiori agli altar.

Nell'ora del dolore
perché, perché Signore,
perché me ne rimunerì così?
Diedi gioielli
della Madonna al manto,
e diedi il canto
agli astri, al ciel, che ne ridean più belli.
Nell'ora del dolore,
perché, perché Signore,
perché me ne rimunerì così?

[12] Manon:

Sola, perduta, abbandonata in landa desolata... Orrore!
Intorno a me s'oscura il ciel.
Ahimè, son sola!
E nel profondo deserto io cado, strazio crudel,
ah sola, abbandonata, io, la deserta donna.
Ah, non voglio morire!
Tutto dunque è finito.
Terra di pace mi sembrava questa...
Ahi, mia beltà funesta, ire novelle accende!
Strappar da lui mi si voleva,
or tutto il mio passato orribile risorge
e vivo innanzi al guardo mio si posa.
Ah, di sangue ei s'è macchiato! Ah, tutto è finito!
Asil di pace ora la tomba invoco...
No, non voglio morire! Amore... aita!

[13] Butterfly:

Un bel dì, vedremo
levarsi un fil di fumo
dall'estremo confin del mare.
E poi la nave appare.
Poi la nave bianca
entra nel porto,
romba il suo saluto.
Vedi? È venuto!
Io non gli scendo incontro. Io no.
Mi metto là sul ciglio del colle e aspetto,
e aspetto gran tempo e non mi pesa,
la lunga attesa.
È uscito dalla folla cittadina
un uomo, un picciol punto
s'avvia per la collina.
Chi sarà? chi sarà?
E come sarà giunto
che dirà? che dirà?
Chiamerà Butterfly dalla lontana.
Io snza dar risposta
me ne starò nascosta
un po' per celia...
e un po' per non morire al primo incontro,
ed egli alquanto in pena chiamerà,
chiamerà: iccina mogliettina
olezzo di verbena,
i nomi che mi dava al suo venire
Tutto questo avverrà, te lo prometto.
Tienti la tua paura,
io consicura fede l'aspetto.

[14] Butterfly:

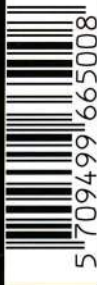
"Con onor muore chi non può serbar vita con onore"
Tu? tu? tu? tu? tu? tu? tu?
piccolo Iddio! Amore, amore mio,
fior di giglio e di rosa,
Non saperlo mai per te,
pei tuoi puri occhi,
muor Butterfly...
perché tu possa andar
di là dal mare
senza che ti rimorda
ai di maturi, il materno abbandono.
O a me, sceso dal trono
dell'alto Paradiso,
guarda ben fiso, fiso di tua madre la faccia!
che ten resti una traccia, guarda ben!
Amore, addio! addio! piccolo amor!
Va, gioca, gioca!



As Desdemona, Den Jyske Opera, 1988 Photo © Hans-Olof Tani



DACOCOD 665 GITTA-MARIA SJÖBERG · Verdi · Puccini · Arias · DIGITAL



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Total playing time
77:05

Recorded in the
Carl Nielsen Hall,
Odense, Denmark
Nov.24-26, 2003
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Recording engineer
and producer:
Johannes Müller

Photos©:

Martin Mydtskov Ronne

Executive producer:

Jesper Buhl

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Giuseppe Verdi (1813-1901)

From Aida:

- [1] Ritorna vincitor 6:58
- [2] O patria mia 7:02

From La forza del destino:

- [3] Pace, pace, mio Dio 6:19

From Un ballo in maschera:

- [4] Ecco l'orrido campo 8:53

From Otello:

- [5] Ave Maria [Desdemona's prayer] 5:03

From Don Carlo:

- [6] Tu che le vanità 10:51

Giacomo Puccini (1858-1924)

From La Bohème:

- [7] Sì, mi chiamano Mimì 5:01
- [8] Donde lieta uscì [Mimi's farewell] 3:10

From Turandot:

- [9] Signore, ascolta 2:43
- [10] Tu, che di gel sei cinta 2:49

From Tosca:

- [11] Vissi d'arte 3:33

From Manon Lescaut:

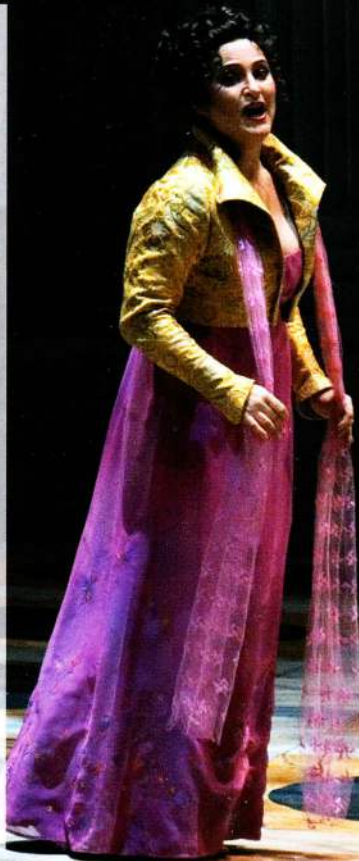
- [12] Sola, perduta, abbandonata 4:50

From Madama Butterfly:

- [13] Un bel de vedremo 4:57
- [14] Con onor muore [Death of Butterfly] 4:48

Gitta-Maria Sjöberg, soprano

Odense Symphony Orchestra
Matthias Aeschbacher, conductor



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