Guide to Operatic Roles & Arias

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Pst...Inc
Dallas • Seattle
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to my brother Robert
who once told me
that
I had more to accomplish...
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How to use this book

"Guide to Operatic Roles and Arias" helps you select roles and arias suitable for your needs. The information is cross-referenced for maximum usefulness and minimum flipping through the pages.

Roles

The "Roles" section is the most complete section. Except for "Singers and Voice Categories to Singers," the entries in all other chapters include the role, which allows you to look up the full data included here.

Each entry includes the role, the opera (in italics), a second or common title, if there is one (in brackets), the opera type given by the composer (such as opera buffa), the composer, the composer’s dates, and the language of the opera.

Then, set off by a bullet “•”, there are voice categories that describe the role. The author’s choice for the main, best-suited category for the role appears in caps. For example, “• LYRIC BASS, dramatic bass” means the role is best suited for lyric basses, but can be sung, or is often sung, by dramatic basses. The author’s choice can tell you whether the role leans toward the heavier or lighter side of the voice.

Finally, set off by a dash, “-”, the aria title for the role and, set off by brackets, any second or common title, are listed. Some roles do not have arias. Special comments, when there are some, are included.

Roles are alphabetized by the first name of the main name, after articles, titles, salutations. Don José, for example, is alphabetized under José, Don; King Herod, Herod, King; Dr. Faust under Faust, Dr.; Il Conte Caramella under Caramella, Il Conte; Ann Page, under Ann Page.

The following list of salutations are placed after the main name for alphabetizing: A, An, Baron, Das, Der, Die, Doctor, Don, Donna, Dr., Duke, Ein, Eine, Emperor, Empress, Il, L’, La, Lady, Le, Les, Lord, Madame, Miss, Mr. Mrs., Pope, Prince, Sir, Sultan, Superintendent, The.

Example

Carmen Carmen (Opéra comique),
Georges Bizet (1838-1875), French
• spinto soprano, full lyric mezzo-soprano,
DRAMATIC MEZZO-SOPRANO, contralto
- En vain pour éviter les réponses amères
[Card Song]
- l’Amour est un oiseau rebelle [Habanera]
- Les tringles des sistres tintaient [Castanet Song]
- Près des remparts de Séville [Seguidilla]
Arias

The Arias section is a cross-index to the Roles section. It is provided for those occasions when you have an aria title but not the opera or role or voice category or other arias. The role leads you to the complete data listed in the Roles section.

Singers

This section list singers and the categories of the roles they have sung. You may hear a singer, for example, who has a voice similar to the voice you are researching, and you can look up the voice categories listed under that singer, which will lead you to the other sections of the book, and ultimately to a selection of arias and roles. This section can also lead to listening to a group of singers.

The singers are listed alphabetically followed by the nationality and dates when they are available. Like the other chapters, the voice categories are listed with the main one appearing in caps. Several singers have notes that highlight their career or voice qualities or significant roles.

Voice Categories to Arias

This section supports your train of thought from voice categories to arias. Voice categories are arranged from light to heavy categories and the coloratura categories come before their non-coloratura counterpart: light lyric coloratura soprano comes before light lyric soprano, which comes before full lyric soprano. The arias are then arranged by language, and finally alphabetically by the aria title. The role appears next to each aria. Then, set off by a “•”, the opera title and composer’s last name are listed (to jog your memory for the period or style of the aria).

When arias have more than one voice category, the additional category or categories will appear below the aria, set off by a bullet, “•”. The aria will also appear on the lists under its other category headings. Throughout, the author’s choice for the main voice category will appear in caps, except when his choice is the same as the voice category heading.

You can review a list of arias under one category, and review a list of arias under an adjacent category to get a broader list of arias, since many arias overlap by at least one category.

**example**

<table>
<thead>
<tr>
<th>light lyric soprano</th>
</tr>
</thead>
</table>

**FRENCH**

<table>
<thead>
<tr>
<th>J’ai perdu mon serviteur (Colette)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Le Devin du village (Rousseau)</td>
</tr>
<tr>
<td>• also full lyric soprano</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Je dis que rien ne m’épouvante (Micaëla)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Carmen (Bizet)</td>
</tr>
<tr>
<td>• also FULL LYRIC SOPRANO</td>
</tr>
</tbody>
</table>

Voice Categories to Roles

This section is organized like the Voice Categories to Arias section.
Voice Categories to Singers
This section is a cross-reference to Singers. It’s purpose is to look up singers who have sung the roles listed under a given category. Under each category, the singers are listed chronologically by birthdate.

The purpose of this section is to look up singers who have sung the roles of a given category, which may lead to recordings, or similar repertoire. The voice categories represent the roles that the singers listed have sung, and not necessarily the singers’ particular voice categories. This section is not intended as a reference for the singers’ voice types.

Operas to Roles
This section lists operas alphabetically by title. Beneath each opera, the roles and voice categories are listed. The roles are the ones cross-referenced in this book and do not represent a complete list of all the roles for the opera.