

MID-COLUMBIA SYMPHONY 



Landmarks

2018-2019 | 74TH SEASON
Nicholas Wallin, Music Director

Rome, the Eternal City

NOVEMBER 10, 2018 | 7:30 PM
RICHLAND HIGH AUDITORIUM

Puccini | **Excerpts from *Tosca***

Nino Rota | **Suite from *La Dolce Vita***

Respighi | **Pines of Rome**

with guest soloists
and the Mid-Columbia Mastersingers

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OUR 74TH SEASON CONTINUES

The 2018/2019 season of the Mid-Columbia Symphony, *Landmarks*, continues this evening with music from the opera world, Italian cinema, and the symphonic repertoire. Soloists, soprano Jill Madison, tenor Jason Wickson, and baritone Max Mendez, give us a sampling of Puccini's opera *Tosca*. They are joined by a chorus from the Mid-Columbia Mastersingers Symphonic Choir.

Please save the date of Saturday, February 9, 2019, for the Mid-Columbia Arts Fundraiser, *The Best is Yet to Come*. This is a joint endeavor at the Three Rivers Convention Center with Mid-Columbia Ballet, Mid-Columbia Mastersingers, Mid-Columbia Musical Theater, and Mid-Columbia Symphony.

As the year 2018 winds down, now is a good time to consider a charitable contribution to the Mid-Columbia Symphony. Ticket sales account for only 1/3 of the symphony's costs in providing superb classical music to its patrons. Donations, as well as fundraisers, allow the remaining 2/3s of the budget to be met. Also, there still remain a number of principal chair sponsorships available for a contribution of \$1000.

I want to announce that the symphony has two new additions to its office staff: Business Manager Katie Crenshaw and Concert Manager Adrienne Shields. Adrienne is adding these responsibilities to her roles as MCYS conductor and MCS assistant conductor. Please drop by the office and welcome them in their new positions.

Finally, the symphony society board is offering again the Special Holiday Music Bundle Package for the final three concerts with a savings of 10% off the single ticket purchase price. Please take advantage of this offer during intermission.

Boyce Burdick, *Board President*

A Note from the President



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A Note from the Conductor

Nicholas Wallin

Good evening and welcome to the second concert of our 74th season, “Landmarks”! Tonight we celebrate one of my favorite places in the world, the Eternal City: Rome.

Nino Rota’s soundtrack to *La Dolce Vita* perfectly captures the character of 1960’s-era Rome, while Respighi’s *The Pines of Rome* paints a symphonic panorama of four distinct Roman settings.

We are thrilled to be joined by three outstanding soloists, along with the Mid-Columbia Mastersingers and Youth Choirs. Our combined forces will present excerpts from Puccini’s *Tosca*. The opera takes place in Rome, and Puccini’s music is sure to transport you there!

I hope that you will be able to join us later in our season, as we celebrate 74 years of bringing live, symphonic music to the Tri-Cities.

Enjoy tonight’s trip to Rome and thanks for your continued support! 🎶

Concert Etiquette

- Please turn off cell phones & pagers.
- Patrons entering late will be admitted at the first natural break in the music and will be seated in the rear of the auditorium.
- Please do not applaud after individual movements. Wait until the entire piece is completed, as indicated by the conductor turning and facing the audience.
- Recording and use of cameras are forbidden.

Thank You

TONIGHT’S PROGRAM

THE MID-COLUMBIA SYMPHONY

PRESENTS

Rome, the Eternal City

NOVEMBER 10, 2018 • RICHLAND HIGH SCHOOL AUDITORIUM
NICHOLAS WALLIN, MUSIC DIRECTOR & CONDUCTOR

Suite from *La Dolce Vita*

NINO ROTA | 1911–1979

ARR. BY WILLIAM ROSS

The Pines of Rome

OTTORINO RESPIGHI | 1879–1936

I. The Pines of the Villa Borghese

II. Pines Near a Catacomb

III. The Pines of the Janiculum

IV. The Pines of the Appian Way

INTERMISSION

Excerpts from *Tosca*

GIACOMO PUCCINI | 1858–1924

Tosca – Jill Madison

Cavaradossi – Jason Wickson

Scarpia – Max Mendez

Mid-Columbia Mastersingers and Mid-Columbia Youth Choirs
Justin Raffa, Artistic Director

ACT I

“Recondita armonia” – Cavaradossi

“Non la sospiri la nostra casetta” – Tosca and Cavaradossi

“Va, Tosca!” and “Te Deum” – Scarpia and Chorus

ACT II

“La povera mia cena” – Scarpia and Tosca

“Vissi d’arte” – Tosca

Scarpia’s Death – Scarpia and Tosca

ACT III

“E lucevan le stelle” – Cavaradossi

“O dolci mani” – Cavaradossi and Tosca

Finale – Tosca and Chorus of Soldiers



Nicholas Wallin

MUSIC DIRECTOR & CONDUCTOR



Nicholas Wallin returns in 2018–2019 for his eleventh year as Music Director and Conductor of the Mid-Columbia Symphony. Wallin has garnered praise for his committed performances and his bold creative programming style, focusing on American music and collaborations with area musicians. While remaining firmly rooted in the standard symphonic repertoire, he is also an advocate for performing new music by living composers.

Wallin has conducted numerous ensembles across the country including the Spokane Symphony and Hartford (Conn.) Opera Theater. He has served as guest conductor or adjudicator for orchestras and music festivals across Washington, Idaho Oregon, Illinois, and Michigan, and previously served as Music Director for the Washington-Idaho Symphony. In the summer of 2006, Wallin studied and conducted in St. Petersburg, Russia, as a participant in the International Academy of Advanced Conducting. His conducting teachers have included Gustav Meier, Markand Thakar, Akira Mori and Craig Kirchoff, and he has conducted in workshops and masterclasses for numerous leading conductors, including Leonard Slatkin, David Zinman and Gunther Schuller.

Wallin is a native of Ann Arbor, Mich., and began his musical training there on piano and tuba. In 1991 he enrolled at Northwestern University, where he earned three degrees, a bachelor of arts in mathematics, a bachelor of music in tuba performance and a master of music in tuba performance. After leaving Northwestern, he earned a master of music degree in orchestral conducting from the Peabody Conservatory of Music. At Peabody he was a student of Gustav Meier and a recipient of the Graduate Conducting Fellowship. In December 2004, he completed a doctor of musical arts degree in conducting, with a secondary area in music theory at the University of Minnesota, where he received a College of Liberal Arts Graduate Fellowship.

Wallin is also an Associate Professor and the Chair of the Department of Music at Lake Forest College in Lake Forest, Ill. There he conducts the orchestra and teaches courses in music theory. Prior to this appointment, Wallin served on the faculty at Washington State University in Pullman. Wallin believes strongly in music education for all ages and enjoys speaking to organizations and music classes in the schools. He and his wife, Alice Swan, live in Evanston, Ill., with their sons, Rex and Enzo. 🎵



Jill Madison

SOPRANO



Jill Madison, soprano, has 15 years of opera, musical theater, and choral performance experience. She received her Bachelor of Music in Vocal Performance from Indiana University's Jacobs School of Music.

Jill's opera credits include Mozart's *Le Nozze di Figaro* (Countess), Puccini's *La Boheme* (Mimi), and Carlisle Floyd's *Susannah* (Mrs. Gleaton). She also originated the role of Tess in *All Marriages Are Like That*. Oratorio credits include soprano soloist in Brahms' *Deutsches Requiem*, Bach's *Cantata 10*, Faure's *Requiem*, Mozart *Requiem*, and Beethoven's *Missa Solemnis*, and the choral soprano solo in Eric Whitacre's Berlin premiere of *Paradise Lost*.

Since relocating to Tri-Cities WA in 2010, Jill has been active in the local arts community, performing and conducting for Mid-Columbia Musical Theatre, Mid Columbia Mastersingers, CBC Summer Showcase, and Opera on the Vine. Selected local performance credits include *West Side Story* (conductor/music director), *The Addams Family* (Alice Beineke), *The Music Man* (Mrs. Shinn), and *The Sound of Music* (Mother Abbess). 🎵



Jason Wickson

TENOR



Possessing a voice that is being recognized for its vast power and beauty, dramatic tenor Jason Wickson is emerging as one of the next leading tenors in the U.S. In a recent performance as Erik in *Der fliegende Holländer*, The New York Times wrote, "Best was another tenor, Jason Wickson, as a passionate, bronze-toned Erik. With his hapless love for Senta, Erik seems ridiculous in many productions, but Mr. Wickson gave him affecting seriousness." He performed recent reprisals of the role of Erik in *Der fliegende Holländer* with both Opera Carolina and Piedmont Opera.

Highlights of Jason's career include Florestan in *Fidelio* with Michigan Opera Theatre; Don José in *Carmen* with Piedmont Opera; Dick Johnson in *La fanciulla del West* with Mobile Opera; Macduff in Verdi's *Macbeth* with Opera Delaware and Chautauqua Opera; Calàf in *Turandot* with Shreveport Opera; Pollione in *Norma* with Baltimore Concert Opera; Canio in *I Pagliacci* with Lyrique en Mer in France; covering Walther von Stolzing in *Die Meistersinger von Nürnberg* and Bacchus in

Ariadne auf Naxos with the Glyndebourne Festival and Narraboth in Strauss' *Salome* with Opera Hong Kong.

Mr. Wickson participated in various apprentice programs, such as the Santa Fe Opera Apprentice Program for Singers, the Palm Beach Opera Resident Artist program, and Michigan Opera Theatre's Joyce Cohn Young Artist Program. He is a graduate of Indiana University's Jacobs School of Music, and a recipient of both the Stanley Hollingsworth grant and the Olga Forrai Foundation. 🎵



Max Mendez

BARITONE



Max Mendez is excited to return to perform with the Mid-Columbia Symphony. He appeared last season as Balthazar in *Ahmad and the Night Visitors*. He has sung to critical success in

the Northwest Bach Festival, the Spokane Symphony, and Spokane Opera. As an opera artist, he has performed with Los Angeles Music Center Opera, Opera Pacific, Spokane Symphony Orchestra, Spokane Opera, Opera Idaho, and Opera Coeur d'Alene. Roles include Guglielmo (*Così fan tutte*), Malatesta (*Don Pasquale*), Schaunard (*La Boheme*), and Zuniga (*Carmen*).

He has performed with many of the finest concert ensembles in the Inland Northwest including; the Spokane Symphony Orchestra, Walla Walla Symphony, Mozart in the Park, Coeur d'Alene Symphony Orchestra, Westminster Chamber Orchestra, Allegro: Baroque and Beyond, Zephyr, Clarion Brass and the Northwest Bach Festival. His versatility as a singer ranges from opera and oratorio to musical theatre, cabaret, and popular styles. As an ensemble singer, Max toured China with Kentucky Harmony and the Chuck Nation Band. Max is a founding member and artistic director of Spokane Choral Artists and a proud member of Male Ensemble Northwest (MEN).

Max currently is on faculty and Director of Choirs at North Idaho College in Coeur d'Alene, Idaho. He has been an active part of the Inland Northwest music community for the last fifteen years. He divides his time between conducting, teaching and performing. For the last twelve years at North Idaho College he has conducted the NIC Cardinal Chorale, Chamber Singers, and Vocal Jazz Ensemble. Choirs under his direction have performed concerts in Mexico, San Francisco, and he has been a guest conductor, clinician, and adjudicator for festivals and workshops throughout Idaho and Washington including the Spokane School District's Festival of the

Arts, the Idaho All-State Elementary Choir, the Gem State Mixed Honor Choir, the Canyon Country Mixed Honor Choir, and Twin Falls Middle School Honor Choir. Max has served as a conductor and musical director for Eastern Washington University, Spokane Civic Theater, and Coeur d'Alene Summer Theater. 🎵



Mid-Columbia Mastersingers

Mid-Columbia Mastersingers was founded as "Consort Columbia" in 1986 by Estyn Goss, as a select choir of auditioned singers. Since its beginning, the group has been a versatile one, having embodied at times a musical theatre group, symphonic chorus, operatic chorus and also serving as the umbrella organization for a children's choir. Mr. Goss led the group for 10 years, and following artistic directors included Reginald Unterseher (1996-2004)

and Robert Bode (2005-2008), with Justin Raffa taking the position in 2008. Since his arrival, the choir has continued to grow in musical excellence, has become more widely-known throughout the community, and has dramatically increased its activity. Our organizational focus has included musical excellence and diversity, outreach to the large Tri-Cities Hispanic population and youth, and collaboration with other arts organizations. 🎵



Justin Raffa

MASTERSINGERS ARTISTIC DIRECTOR



Since his arrival in the Tri-Cities in August 2008, Justin Raffa has endeavored to build increased collaboration within the local performing arts community. In addition to his role as

Artistic Director with the Mid-Columbia Mastersingers, Justin served for five years as Orchestra Manager of the Mid-Columbia Symphony and Chorusmaster of the Oregon East Symphony in Pendleton. Justin has also served as an actor, music director and board member with Mid-Columbia Musical Theatre, music director with Columbia Basin College Summer Showcase productions, and Music Director at All Saints Episcopal Church in Richland. Additionally, Justin has served as an adjudicator for local festivals and competitions for local music and theatre education associations. Justin currently serves on the Northwest regional board of the American Choral Directors Association as Repertoire & Standards Chair for Community Choirs and is beginning his fourth season as Chorusmaster of the Yakima Symphony Orchestra.

Justin is a passionate advocate for the arts in the community, and the City of Richland Arts Commission honored him with its 2011 award for Outstanding Individual Contribution to the Arts. He is a board member with the Arts Center Task Force, whose goal is to build a much needed Performing Arts Center for the Tri-Cities. Justin is also a board member with Visit Tri-Cities, and can be seen as a frequent performer and emcee for many charitable events across the community. He has been awarded as the Washington State 2013 Outstanding Emerging Choral Conductor, the Columbia Basin Music Educators Association 2014 Friend of Music, and is a graduate of Leadership Tri-Cities Class XIX. A singer as well as conductor, Justin sings with Male Ensemble Northwest and Chor Anno, two regional ensembles made up of professional choral musicians in the Pacific Northwest, alongside his friend and voice instructor Reginald Unterseher. Justin lives with his partner Molly Holleran, singer and voice teacher extraordinaire, and their long-haired dachshund, Coda. 🎵

MASTERSINGERS

Tera Allen
Laurel Adams
Nellie Asay
Hanna Bonham
Melinda Brown
Benita Brown
Boyce Burdick
Sharon Burns
Collin Carter
Casie Davidson
Prescott Davis
Paul Davis
Janet Diediker
Susan Eberlein
Elizabeth Erickson
Clarissa Fraley

Donna Glass
Ryan Grandy
Ruth Ann Hickey
Derek Hughes
LeAnne Johnson
Kjerstyn Jordheim
Ellen Kathren
Mary King
Tanya Knickerbocker
Talitha McCall
Tim McCall
Maren McGowan
Jeanette Mendell
Leah Piskel
Scott Rodgers
Kirsten Sauey-Hofmann

Paul Scharold
Mike Scott
William Shaw
Brandon Shobe
Edward Siciliano
Matt Smith
Benjamin Stuermer
Will Talbot
Barbara Tanner
Caryl Thomason
Reg Unterseher
Weston Walker
LeAnne Watrous
Aaron Welling
Kate Wilson

MASTERSINGERS YOUTH CHOIR

Celeste Blair
Marissa Contreras
Liliana Craft
Shelby Dirks
Emma Ekstrom
Natalie Gates
Eva Guaman-Covert
Selah Gutierrez
Rachel Hansen
Joshua Haugen
Alivia Ingraham

Sydney Jonas
Cecily Jones
Avarie Larsen
Sydnee Larsen
Christopher Moran
Abigail Noah
Emma Noah
Jordyn Purcell
Macie Reid
Austin Reser
Thomas Rubinaccio

Claire Shawley
Penelope Spencer
Jonas Sydney
Alexander Urrego Raymer
Sophia Wahlstrom
Madeleine Walker
Cameron Wingert
Cole Wingert
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Suite from *La Dolce Vita*
NINO ROTA | 1911–1979

Nino Rota was an Italian composer, well trained in classical music but with a knack for writing jazz and popular music as well. While he never wanted to be pinned down as a film composer, he ended up writing over 150 film scores, including all of Fellini’s films from 1952 to 1979, and the indelible Godfather scores (Parts 1 and 2). *La Dolce Vita* was the film that put Nino Rota’s name into circulation as an international film composer.

La Dolce Vita, released in 1960, was also the film that made Fellini internationally famous. It features an episodic plot in seven distinct segments, possibly (but not explicitly) corresponding to the seven days of a week. Each episode presents a distinct story, but each focuses on a gossip magazine journalist named Marcello Rubini and his various love interests, in various parts of Rome. The structure of the film was so unique, the existential meanderings of the protagonist so resonant with the times, very few critics noticed the critical contributions of Rota’s score to the film, although the soundtrack album soon proved to be an international hit. In *La Dolce Vita*, Rota captures the film’s ambiguity perfectly, juxtaposing lighthearted pop sensibilities with bittersweet orchestral writing. For those who know the film well, these excerpts might trigger memories of the locations used in and around Rome. 🎧



Pines of Rome
OTTORINO RESPIGHI | 1879–1936

Respighi was born in Bologna, another great musical city of Italy, learning viola and music theory from the great masters there. After several years of study abroad, including a stint with the great orchestrator Nikolai Rimsky-Korsakov in St. Petersburg, he settled permanently in Rome by his mid-thirties, taking a position as professor and then director of the Conservatorio di Santa Cecilia. His popularity as a composer steadily grew, and he eventually was able to resign his position and devote himself full-time to composition and conducting.

During his lifetime, Respighi was celebrated widely, credited by some for reviving Italy’s great orchestral tradition at a time when Italian music was essentially synonymous with opera. But after his death, enthusiasm for Respighi declined. And this had nothing to do with his music, but rather with politics. Although Respighi was himself completely apolitical, he did join the Fascist Reale Accademia d’Italia and collaborate with a nationalist poet with close ties to Mussolini. Respighi’s three most famous pieces all celebrate the city of Rome—*The Fountains of Rome* (1916), *The Pines of Rome* (1924), and *Roman Festivals* (1926)—something hard for many listeners to swallow during and after World War II. It didn’t help that *The Pines of Rome* was purportedly Mussolini’s favorite piece of music. The postwar Italian government and press, eager to distance themselves from Italy’s past, lumped Respighi together with

other, more overtly Fascist artists, and his music went into steep decline. It was only in the 1990s that a Respighi revival began, and even then, it had to start abroad (in England). Slowly, the music began to be heard again on concert programs in Italy and elsewhere.

The idea for *The Pines of Rome* came to Respighi as he contemplated the way the trees seemed to stand sentinel over the human traffic below. The symphonic poem, which lasts about 20 minutes, is broken into four movements but with no break in between. These are:

- The Pines of the Villa Borghese*
- Pines Near a Catacomb*
- The Pines of the Janiculum*
- The Pines of the Appian Way*

The Pines of Rome is both a tour of the city and a travel through time. The first movement is supposed to evoke the grand view of the city afforded to the visitors to the Villa. The second captures Respighi’s lifelong fascination with early music, depicting the Christians of the early Church who gathered in basements to pray in seclusion. The third movement title refers to one of the storied seven hills of Rome; it is supposed to take the listener on a moonlit walk through gardens and palaces, with the distant call of the nightingale as accompaniment. The final movement recalls the march of the Roman legions, slowly processing into view. Each movement is notable for Respighi’s melodic invention and colorful orchestration. 🎧

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Unlike Respighi, Puccini really did express enthusiasm for Fascism. The day after Mussolini marched on Rome in October 1922, Puccini wrote his librettist that “Mussolini was undoubtedly sent by God for the salvation of Italy.” Il duce made Puccini a senator not long before the composer’s death, an honor which gave him much satisfaction—although some Puccini fans suspect this had more to do with the composer’s popularity than with his politics. And, his apologists add that Puccini’s death in 1924 prevented him from seeing Fascism at its worst.

But there is little doubt that Puccini was a reckless man. His extra-marital liaisons were notorious even for late-nineteenth-century Italy, and he nearly killed himself in an automobile accident (in 1903, no less; one wonders how fast he was actually going). And yet his music seems to transcend his biography. With his passing came the end of a long era of great Italian opera tradition. Many operas have been written since Puccini, but no composer has had his success rate of entering new works into the standard repertory.

Tosca premiered in Italy in 1900. It was

based on a French play from 1887, set in the year 1800. The story takes place in Rome, at a time a great political unrest. Scarpia, a general of the secret police, has captured our hero Cavaradossi, an agitator for republican rule. Cavaradossi’s lover, Tosca, begs Scarpia for mercy. He agrees to release the prisoner if Tosca sleeps with him. As he reaches for her, she famously stabs him with a knife from a nearby table. Cavaradossi is brought before a firing squad. When Tosca is about to be captured for the murder of Scarpia, she kills herself by leaping from the castle walls. ♪

ACT I

CAVARADOSSI

Recondita armonia di bellezze diverse!

È bruna Floria,
l'ardente amante mia.

E te, beltade ignota,
cinta di chime bionde.

Tu azzurro hai l'occhio,
Tosca ha l'occhio nero!

L'arte nel suo mistero le diverse bellezze insieme confonde;
ma nel ritrar costei
il mio solo pensiero, Tosca, sei tu!

TOSCA

Non la sospiri, la nostra casetta che tutta ascosa nel verde ci aspetta?

Nido a noi sacro, ignoto al mondo inter, pien d'amore e di mister?

Al tuo fianco sentire per le silenziose stellate ombre, salir le voci delle cose!

Dai boschi e dai roveti, dall'arse erbe, dall'imo dei franti sepolcreti odorosi di timo, la notte escon bisbigli di minuscoli amori e perfidi consigli che ammolliscono i cuori.

Fiorite, o campi immensi, palpitate,
aure marine, nel lunare albor.
Ah... piovete voluttà, volte stellate!

Arde in Tosca un folle amor!

CAVARADOSSI

Ah! M'avvinci nei tuoi lacci, mia sirena,

TOSCA

Arde a Tosca nel sangue il folle amor!

ACT I

CAVARADOSSI

Oh hidden harmony of contrasting beauties!

Floria is dark,
my love and passion.

And you, mysterious beauty,
crowned with blond locks.

Your eyes are blue
and Tosca's black!

Dissimilar beauties are together blended by the mystery of art:
yet as I paint her portrait,
Tosca, my sole thought is of you.

TOSCA

Do you not long for our little house that is waiting for us,
hidden in the grove?

Our refuge, sacred to us and unseen by the world, protected with love and mystery?

Oh, at your side to listen there to the voices of the night as they rise through the starlit, shadowed silences:

from the woods and from the thickets and the dry grass,
from the depths of shattered tombs scented with thyme,
the night murmurs its thousand loves and false counsels

to soften and seduce the heart.
Oh wide fields, blossom! And sea winds throb in the moon's radiance, ah, rain down desire, you vaulted stars!

Tosca burns with a mad love!

CAVARADOSSI

Ah! Sorceress, I am bound in your toils.

TOSCA

Tosca's blood burns with a mad love!

CAVARADOSSI

Mia sirena, verrò!

TOSCA

O mio amore!

SCARPIA

Tre sbirri, una carrozza. Presto, seguila

dovunque vada, non visto.
Provvedi!

SPOLETTA

Sta bene. Il convegno?

SCARPIA

Palazzo Farnese!

Va, Tosca!

Nel tuo cor s'annida
Scarpia!

Va, Tosca! È Scarpia che scioglie a volo il falco della tua gelosia.

Quanta promessa nel tuo pronto sospetto!

Nel tuo cor s'annida
Scarpia!

Va, Tosca!

CORO

Adjutorum nostrum in nomine Domini

qui fecit coelum et terram.

Sit nomen Domini benedictum et hoc nunc et usque in saeculum.

SCARPIA

A doppia mira tendo il voler, né il capo del ribelle è la più preziosa.

Ah, di quegli occhi vittoriosi veder la fiamma illanguidir con spasimo d'amor fra le mie braccia illanguidir d'amor.

L'uno al capestro,

l'altra fra le mie braccia.

CORO

Te Deum laudamus:

Te Dominum confitemur!

CAVARADOSSI

Sorceress, I will come!

TOSCA

Oh, my love!

SCARPIA

Three men and a carriage...

Quick, follow wherever she goes! And take care!

SPOLETTA

Yes, Sir. And where do we meet?

SCARPIA

Farnese Palace!

Go, Tosca!

Now Scarpia digs a nest within your heart!

Go, Tosca! Scarpia now sets loose the soaring falcon of your jealousy!

How great a promise in your quick suspicions!

Now Scarpia digs a nest within your heart!

Go, Tosca!

CHORUS

Adjutorum nostrum in nomine Domini

qui fecit coelum et terram.

Sit nomen Domini benedictum et hoc nunc et usque in saeculum.

SCARPIA

My will takes aim now at a double target, nor is the rebel's head the bigger prize.

Ah, to see the flame of those imperious eyes grow faint and languid with passion.

For him, the rope,
and for her, my arms.

CHORUS

Te Deum laudamus:

Te Dominum confitemur!

SCARPIA
Tosca, mi fai dimenticare Iddio!

CORO, SCARPIA
Te aeternum
Patrem omnis terra veneratur!

ACT II

SCARPIA
La povera mia cena fu
interrotta.
Cosi accasciata? Via, mia bella
signora,
sedete qui. Volete che
cerchiamo
insieme il modo di salvarlo?

E allor sedete,
e favelliamo.
E intanto un sorso. È vin di
Spagna.
Un sorso per rincorarvi.

TOSCA
Quanto?

SCARPIA
Quanto?

TOSCA
Il prezzo!

SCARPIA
Già, mi dicon venal, ma a
donna bella, no, no,
io non mi vendo a prezzo di
moneta.
Se la giurata fede
debbo tradir, ne voglio altra
mercede.
Quest'ora io l'attendevo!
Già mi struggea
l'amor della diva!
Ma poc'anzi ti
miraiqual non ti
vidi mai!
Quel tuo pianto era lava
ai sensi miei e il tuo
sguardo che odio in me
dardeggiava, mie
brame inferociva!
Agil qual leopardo
t'avvinghiasti all'amante.
Ah, in quell'istante
t'ho giurata mia!
Mia! Sì, t'avrò!

TOSCA
Ah!
Piuttosto giù mi avvento!

SCARPIA
In pegno il Mario tuo mi resta!

TOSCA
Ah! miserabile.
L'orribil mercato!

SCARPIA
Violenza non ti farò.

SCARPIA
Tosca, you make me forget God!

CHORUS, SCARPIA
Te aeternum
Patrem omnis terra veneratur!

ACT II

SCARPIA
My poor supper was
interrupted.
So downhearted? Come, my
fair lady.
Sit down here. Shall we try to
find
together a way to save him?

Well then, sit down, and we
shall talk.
And first, a sip of wine. It
comes from Spain.
A sip to hearten you.

TOSCA
How much?

SCARPIA
How much?

TOSCA
What is your price?

SCARPIA
Yes, they say that I am venal,
but it is not
for money that I will sell myself
to beautiful women.
I want other recompense
if I am to betray my oath of
office.
I have waited for this hour!
Already in the past I burned
with passion for the Diva.
But tonight I have beheld
you in a new role I had not
seen before.
Those tears of yours were lava
to my senses and that fierce
hatred which your eyes shot
at me only fanned the fire in
my blood.
Supple as a leopard
you enwrapped your lover.
In that instant
I vowed you would be mine!
Mine! Yes. I will have you.

TOSCA
Ah!
I'll jump out first!

SCARPIA
I hold your Mario in pawn!

TOSCA
Oh, wretch.
Oh, ghastly bargain.

SCARPIA
I do you no violence. Go.

Sei libera. Va pure,
ma è fallace speranza;
la Regina farebbe grazia
ad un cadavere!
Come tu mi odi!

TOSCA
Ah! Dio!

SCARPIA
Cosi, cosi ti voglio!

TOSCA
Non toccarmi, demonio;
t'odio, t'odio,
abbietto, vile!

SCARPIA
Che importa?
Spasimi d'ira, spasimi
d'amore!

TOSCA
Vile!

SCARPIA
Mia!

TOSCA
Vile!

SCARPIA
Mia...

TOSCA
Aiuto! Aiuto!

SCARPIA
Odi?
È il tamburo. S'avvia; guida la
scortan ultima ai condannati.
Il tempo passa!
Sai quale oscura opra laggiù si
compia?
Là si drizza un patibolo. Al tuo
Mario,
per tuo voler, non resta che
un'ora di vita.

TOSCA
Vissi d'arte, vissi d'amore,
non feci mai male ad anima
viva!
Con man furtiva
quante miserie conobbi,
aiutai.
Sempre con fé sincera,
la mia preghiera
ai santi tabernacoli sali.
Sempre con fé sincera
diedi fiori agli altar.
Nell'ora del dolore perché,
perché, Signore, perché
me ne rimunerai cosi?
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, Signor,

You are free.
But your hope is vain: the
Queen would merely
grant pardon to a corpse!
How you detest me!

TOSCA
Ah! God!

SCARPIA
Even so, even so I want you!

TOSCA
Don't touch me, devil!
I hate you, hate you!
Fiend, base villain!

SCARPIA
What does it matter?
Spasms of wrath or spasms of
passion.

TOSCA
Foul villain!

SCARPIA
You are mine!

TOSCA
Wretch!

SCARPIA
Mine!

TOSCA
Help! Help!

SCARPIA
Do you hear?
It is the drum that leads the
way for the last march of the
condemned. Time passes!
Are you aware of what dark
work is done down there?
They raise a gallows. By your
wish,
your Mario has but one more
hour to live.

TOSCA
I lived for art, I lived for love:
never did I harm a living
creature!
Whatever misfortunes I
encountered I sought with
secret hand to succor.
Ever in pure faith,
my prayers rose
in the holy chapels.
Ever in pure faith,
I brought flowers to the altars.
In this hour of pain, why,
why, oh Lord, why
dost Thou repay me thus?
Jewels I brought
for the Madonna's mantle,
and songs for the stars in heaven
that they shone forth with
greater radiance.
In this hour of distress, why,
why, oh Lord,

perché me ne rimunerai così?
 SCARPIA
 E qual via scegliete?
 TOSCA
 La più breve!
 SCARPIA
 Civitavecchia?
 TOSCA
 Sì.
 SCARPIA
 Tosca, finalmente mia!
 Maledetta!
 TOSCA
 Questo è il bacio di Tosca!
 SCARPIA
 Aiuto! Muoio! Soccorso! Muoio!
 TOSCA
 Ti soffoca il sangue?
 E ucciso da una donna!
 M'hai assai torturata?
 Odi tu ancora? Parla!
 Guardami! Son Tosca! O
 Scarpia!
 SCARPIA
 Soccorso! Aiuto!
 TOSCA
 Ti soffoca il sangue?
 Muori dannato!
 Muori! Muori! Muori!
 È morto!
 Or gli perdono!
 E avanti a lui tremava tutta
 Roma!

ACT III

CAVARADOSSI
 E lucevan le stelle ed
 olezzava la terra,
 stridea l'uscio dell'orto,
 e un passo sfiorava
 la rena.
 Entrava ella, fragrante,
 mi cadea fra le braccia.
 Oh, dolci baci, o languide
 carezze,
 mentr'io fremente
 le belle forme disciogliea dai
 veli!
 Svani per sempre il sogno mio
 d'amore.
 L'ora è fuggita.
 E muoio disperato!
 E non ho amato mai tanto
 la vita!

CAVARADOSSI
 O dolci mani mansuete
 e pure,
 o mani elette a bell'opre
 pietose,

why dost Thou repay me thus?
 SCARPIA
 And which road do you prefer?
 TOSCA
 The shortest!
 SCARPIA
 Civitavecchia?
 TOSCA
 Yes.
 SCARPIA
 Tosca, now you are mine at last!
 Accursed one!
 TOSCA
 This is the kiss of Tosca!
 SCARPIA
 Help! I am dying! Help! I die!
 TOSCA
 Is your blood choking you?
 And killed by a woman!
 Did you torment me enough?
 Can you still hear me? Speak!
 Look at me! I am Tosca! Oh,
 Scarpia!
 SCARPIA
 Help! Help!
 TOSCA
 Is your blood choking you?
 Die accursed!
 Die! Die! Die!
 He is dead!
 And now I pardon him!
 All Rome trembled before
 him!

ACT III

CAVARADOSSI
 And the stars shone and the
 earth was perfumed.
 The gate to the garden creaked
 and a footstep rustled the
 sand to the path.
 Fragrant, she entered
 and fell into my arms.
 Oh, soft kisses, oh, sweet
 abandon,
 as I trembling
 unloosed her veils and
 disclosed her beauty.
 Oh, vanished forever is that
 dream of love,
 fled is that hour,
 and desperately I die.
 And never before have I loved
 life so much!

CAVARADOSSI
 Oh, sweet hands pure and
 gentle.
 Oh, hands meant for the fair
 works of piety,

a carezzar fanciulli, a coglier
 rose,
 a pregar, giunte, per
 le sventure,
 dunque in voi, fatte dall'amor
 secure,
 giustizia le sue sacre armi
 depose?
 Voi deste morte, o mani
 vittoriose,
 o dolci mani mansuete
 e pure!

TOSCA
 Senti, l'ora è vicina. Io già
 raccolti oro e gioielli, una
 vettura è pronta.
 Ma prima ridi, amor prima
 sarai fucilato
 per finta, ad armi
 scariche.
 Simulato supplizio. Al colpo,
 cadi;
 i soldati sen vanno, e noi siam
 salvi!
 Poscia a Civitavecchia, una
 tartana,
 e via per mar!

CAVARADOSSI
 Liberi!

TOSCA
 Liberi!

CAVARADOSSI
 Via pel mar!

TOSCA
 Chi si duole in
 terra più?
 Senti effluvi di
 rose?
 Non ti par che le cose
 aspettan tutte innamorate il
 sole?

CAVARADOSSI
 Amaro sol per te m'era il
 morire,
 da te la vita prende ogni
 splendore,
 all'esser mio la gioia ed
 il desire
 nascon di te, come di fiamma
 ardore.

Io folgorare i cieli e
 scolorire
 vedrò nell'occhio tuo r
 ivelatore,
 e la beltà delle cose
 più mire
 avrà sol da te voce e
 colore.

TOSCA
 Amor che seppe a te vita
 serbare

caressing children, gathering
 roses,
 for prayers when others meet
 misfortune.
 Then it was in you, made strong
 by love,
 that justice placed her sacred
 weapons?
 You dealt out death, victorious
 hands,
 oh, sweet hands pure and
 gentle.

TOSCA
 Listen, the hour is near. I have
 already collected my gold and
 jewels. A carriage is waiting.
 But first, Oh, laugh at this, my
 love, First you will be shot,
 in play and pretense, with
 unloaded arms, mock
 punishment. Fall down at the
 shot,
 the soldiers leave, and we are
 safe!
 And then to Civitavecchia, and
 there a ship,
 and we're away by sea!

CAVARADOSSI
 Free!

TOSCA
 Free!

CAVARADOSSI
 Away by sea!

TOSCA
 Where now have pain and
 sorrow fled?
 Do you smell the aroma of the
 roses?
 Do you feel that all things
 on the earth await the sun
 enamored?

CAVARADOSSI
 Only for you did death taste
 bitter for me,
 and only you invest this life
 with splendor.
 All joy and all desire, for my
 being,
 are held in you as heat within
 flame.

I now shall see through your
 transfiguring eyes,
 the heavens blaze and the
 heavens darken;
 and the beauty of all things
 remarkable
 from you alone will have their
 voice and color.

TOSCA
 The love that found the way to
 save your life

ci sarà guida in terra, e in mar
nocchiere,
e vago farà il mondo
riguardare,
finché congiunti alle celesti
sfere
dileguerem, siccome alte sul
mare
al sol cadente, nuvole leggere!
E non giungono.
Bada!
Al colpo egli è mestiere
che tu subito cada.

CAVARADOSSI
Non temere
che cadrò sul momento, e al
naturale.

TOSCA
Ma stammi attento di non farti
male!
Con scenica
scienza
io saprei la movenza.

CAVARADOSSI
Parlami ancor come dianzi
parlavi,
è così dolce il suon della tua
voce!

TOSCA
Uniti ed esulanti
diffonderan pel mondo i nostri
amori,
armonie di colori.

TOSCA e CAVARADOSSI
Armonie di canti diffonderem!
Trionfal
di nova speme
l'anima freme
in celestial
crescente ardor.
Ed in armonico vol
già l'anima va
all'estasi d'amor.

TOSCA
Gli occhi ti chiuderò con mille
baci
e mille ti dirò nomi
d'amor.

CARCERIERE
L'ora!

CAVARADOSSI
Son pronto.

TOSCA
Tieni a mente: al primo colpo,
giù.

CAVARADOSSI
Giù.

TOSCA
Né rialzarti innanzi ch'io ti
chiami.

shall be our guide on earth, our
pilot on the waters,
and make the wide world lovely
to our eyes;
until together we shall fade
away
beyond the sphere of earth, as
light clouds fade,
at sundown, high above the sea.
They still! don't come.
And be careful!
When you hear the shot
you must fall down at once.

CAVARADOSSI
Have no fear,
I'll fall on the instant, and quite
naturally.

TOSCA
But be careful not to hurt
yourself.
With my experience in the
theatre
I'd know how to manage it.

CAVARADOSSI
Speak to me again as you spoke
before.
So sweet is the sound of your
voice.

TOSCA
Together in exile
we shall bear our love through
the world.
Harmonies of color.

TOSCA and CAVARADOSSI
And harmonies of song!
Triumphant,
the soul trembles
with new hope
in heavenly
increasing ardor.
And in harmonious flight
the spirit soars
to the ecstasy of love.

TOSCA
With a thousand kisses I shall
seal your eyes,
and call you by a thousand
names of love.

JAILER
It is time.

CAVARADOSSI
I am ready.

TOSCA
Remember: at the first shot,
down.

CAVARADOSSI
Down.

TOSCA
And don't get up before I call
you.

CAVARADOSSI
No, amore!

TOSCA
E cadì bene.

CAVARADOSSI
Come la Tosca in teatro.

TOSCA
Non ridere.

CAVARADOSSI
Così?

TOSCA
Così.

TOSCA
Com'è lunga l'attesa!
Perché indugiano ancor?
Già sorge il sole;
perché indugiano ancora?
È una commedia,
lo so, ma questa angoscia
eterna pare.

Ecco! Apprestano l'armi!
Com'è bello il mio Mario!

Là! Muori! Ecco un artista!

O Mario, non ti muovere.
S'avviano, taci! Vanno,
scendono.

Ancora non ti muovere.

Presto! Su, Mario! Mario! Su!
Presto! Andiam! Su! Su!

Mario! Mario! Morto! Morto!
O Mario, morto? Tu? Così?
Finire così? Così!

VOCI CONFUSE
Scarpia? Pugnalo!

SCIARRONE
Vi dico, pugnalo!

VOCI CONFUSE
La donna è Tosca!
Che non sfugga!
Attenti agli sbocchi
delle scale!

SCIARRONE
È lei!

SPOLETTA
Ah, Tosca, pagherai
ben cara la sua vita!

TOSCA
Colla mia!
O Scarpia, avanti a Dio!

CAVARADOSSI
No, beloved!

TOSCA
And fall down properly.

CAVARADOSSI
Like Tosca on the stage.

TOSCA
You mustn't laugh.

CAVARADOSSI
So?

TOSCA
So.

TOSCA
How long is this waiting!
Why are they still delaying?
The sun already rises.
Why are they still delaying?
It is only a comedy,
I know, but this anguish seems
to last for ever!

There! They are taking aim!
How handsome my Mario is!

There! Die! Ah, what an actor!

Oh Mario, do not move.
They're going now. Be still.
They are going down.

Not yet, you mustn't move.

Quickly! Up, Mario! Mario!
Up! Quickly. Come. Up! Up!

Mario! Mario! Dead! Dead!
Oh Mario, dead? You? Like
this? Dead like this?

CONFUSED VOICES
Scarpia stabbed?

SCIARRONE
Yes, stabbed, I tell you!

CONFUSED VOICES
The woman is Tosca!
Don't let her escape.
Keep an eye on the way
out via the stairs!

SCIARRONE
There she is!

SPOLETTA
Ah, Tosca, you will pay
for his life most dearly!

TOSCA
With my own!
Oh, Scarpia! Before God!

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