

*Category Music; Song Le nozze di Figaro (The Marriage of Figaro), K. Act I Scene 8: Aria: Non piu andrai, farfallone amoroso (Figaro).*

Charles Santley — Sir Charles Santley was an English-born opera and oratorio star with a bravura technique who became the most eminent English baritone and male concert singer of the Victorian era. His has been called the longest, most distinguished and most versatile vocal career which history records, Santley appeared in many major opera and oratorio productions in Great Britain and North America, giving numerous recitals as well. Having made his debut in Italy in after undertaking vocal studies in that country, he elected to base himself in England for the remainder of his life, apart from occasional trips overseas. Santley retired from opera during the s in order to concentrate on the concert circuit. Santley also wrote books on technique and two sets of memoirs. Santley was the son of William Santley, a journeyman bookbinder, organist. He had a brother and two sisters, one of whom named Catherine should not be confused with the actor-manager Kate Santley and he was educated at the Liverpool Institute High School, and as a boy sang alto in the choir of a local Unitarian church. His voice began to break before he was fourteen and it was not until he reached the age of seventeen to eighteen that he rebelled against his fathers decree and dropped into the bass clef, and was pronounced to be a bass. Santley was apprenticed to the provision trade and he heard Pauline Viardot, Luigi Lablache and Mario there. While acting as accompanist to his sister at St, in , Santley went to Italy to study as a singer, with advice from Sims Reeves to visit Lamperti in Milan. However he chose to study under Gaetano Nava, who became his lifelong friend, Nava taught him buffo roles in Rossinis *La Cenerentola*, *Litaliana* in Algeri and *Il Turco* in Italia, and in Mercadantes operas, laying the basis of sound vocal technique as a baritone. There were a few concerts at the Crystal Palace and elsewhere, under Chorleys guidance, and at a Chorley party he met Gertrude Kemble, who became his wife a year later. Through her he was introduced to the salon of Henry Greville, at whose musical parties he joined company with Mario, Giulia Grisi, Italo Gardoni, Ciro Pinsuti and others 2. The name was coined in the s as the title of a painting of a dog named Nipper, in the original painting, the dog was listening to a cylinder phonograph. The trademark image comes from a painting by English artist Francis Barraud and it was acquired from the artist in by the newly formed Gramophone Company and adopted by the Victor Talking Machine Company in the United States. According to contemporary Gramophone Company publicity material, the dog, a terrier named Nipper, had belonged to Barrauds brother. When Mark Barraud died, Francis inherited Nipper, with a cylinder phonograph, Francis noted the peculiar interest that the dog took in the recorded voice of his late master emanating from the horn, and conceived the idea of committing the scene to canvas. In early , Francis Barraud applied for copyright of the painting using the descriptive working title *Dog looking at*. The image was first used on the companys catalogue dated December , Victor used the image more aggressively than its UK partner, and from most Victor records had a simplified drawing of Barrauds dog-and-gramophone image on their labels. Magazine advertisements urged record buyers to look for the dog, in British Commonwealth countries, the Gramophone Company did not use the dog on its record labels until The following year the Gramophone Company replaced the Recording Angel trademark in the half of the record labels with the Nipper logo. This image continued to be used as a trademark by Victor in the U. Canada, and Latin America, and then by Victors successor, in Commonwealth countries it was used by subsidiaries of the Gramophone Company, which ultimately became part of EMI. The trademark was reinstated to most RCA record labels in the Western Hemisphere beginning in late and was again widely used in RCA advertising throughout the late s and s. Born in Salzburg, he showed prodigious ability from his earliest childhood, already competent on keyboard and violin, he composed from the age of five and performed before European royalty. At 17, Mozart was engaged as a musician at the Salzburg court, while visiting Vienna in , he was dismissed from his Salzburg position. He chose to stay in the capital, where he achieved fame, during his final years in Vienna, he composed many of his best-known symphonies, concertos, and operas, and portions of the Requiem, which was largely unfinished at the time of his death. The circumstances of his death have been much mythologized. He was survived by his

wife Constanze and two sons and he composed more than works, many acknowledged as pinnacles of symphonic, concertante, chamber, operatic, and choral music. He is among the most enduringly popular of classical composers, Ludwig van Beethoven composed his own early works in the shadow of Mozart, and Joseph Haydn wrote, posterity will not see such a talent again in years. He was the youngest of seven children, five of whom died in infancy and his elder sister was Maria Anna Mozart, nicknamed Nannerl. Mozart was baptized the day after his birth, at St. In , he was appointed as fourth violinist in the establishment of Count Leopold Anton von Firmian. Four years later, he married Anna Maria in Salzburg, Leopold became the orchestras deputy Kapellmeister in When Nannerl was 7, she began lessons with her father. Years later, after her brothers death, she reminisced, He often spent much time at the clavier, picking out thirds, which he was ever striking, and his pleasure showed that it sounded good. In the fourth year of his age his father, for a game as it were, began to teach him a few minuets and he could play it faultlessly and with the greatest delicacy, and keeping exactly in time. At the age of five, he was composing little pieces 4. Libretto – A libretto is the text used in, or intended for, an extended musical work such as an opera, operetta, masque, oratorio, cantata or musical. The term libretto is also used to refer to the text of major liturgical works, such as the Mass, requiem and sacred cantata. Libretto, from Italian, is the diminutive of the word libro, sometimes other language equivalents are used for libretti in that language, livret for French works and Textbuch for German. A libretto is distinct from a synopsis or scenario of the plot, in that the libretto contains all the words and stage directions, while a synopsis summarizes the plot. The relationship of the librettist to the composer in the creation of a work has varied over the centuries, as have the sources. In the context of a modern English language musical theatre piece, Libretti for operas, oratorios and cantatas in the 17th and 18th centuries generally were written by someone other than the composer, often a well-known poet. Metastasio was one of the most highly regarded librettists in Europe and his libretti were set many times by many different composers. Another noted 18th-century librettist was Lorenzo Da Ponte, who wrote the libretti for three of Mozarts greatest operas, as well as for other composers. Arrigo Boito, who wrote libretti for, among others, Giuseppe Verdi and Amilcare Ponchielli, the libretto is not always written before the music. Some composers wrote their own libretti, Richard Wagner is perhaps most famous in this regard, with his transformations of Germanic legends and events into epic subjects for his operas and music dramas. In the case of musicals, the music, the lyrics, thus, a musical such as Fiddler on the Roof has a composer, a lyricist and the writer of the book. In rare cases, the composer writes everything except the dance arrangements - music, lyrics and libretto, Other matters in the process of developing a libretto parallel those of spoken dramas for stage or screen. The libretto of a musical, on the hand, is almost always written in prose 5. At various times in his life, he was a watchmaker, inventor, playwright, musician, diplomat, spy, publisher, horticulturist, arms dealer, satirist, financier, and revolutionary. Born a provincial watchmakers son, Beaumarchais rose in French society and became influential in the court of Louis XV as an inventor, an early French supporter of American independence, Beaumarchais lobbied the French government on behalf of the American rebels during the American War of Independence. Beaumarchais oversaw covert aid from the French and Spanish governments to supply arms and he later struggled to recover money he had personally invested in the scheme. Beaumarchais was also a participant in the stages of the French Revolution. The family had previously been Huguenots, but had converted to Roman Catholicism in the wake of the revocation of the Edict of Nantes, the family was comfortably middle-class and Beaumarchais had a peaceful and happy childhood. As the only son, he was spoiled by his parents and he took an interest in music and played several instruments. Though born a Catholic, Beaumarchais retained a sympathy for Protestants, from the age of ten, Beaumarchais had some schooling at a country school where he learned some Latin. Two years later, Beaumarchais left school at twelve to work as an apprentice under his father and he may have used his own experiences during these years as the inspiration for the character of Cherubin when he wrote the Marriage of Figaro. He generally neglected his work, and at one point was evicted by his father, at the time, pocket watches were commonly unreliable for timekeeping and were worn more as fashion accessories. In response to this, Beaumarchais spent nearly a year researching improvements, in July , at the age of twenty one, he invented an escapement for watches that allowed them to be made substantially more accurate and compact. Lepaute had been a mentor to

Beaumarchais after discovering the talent in a chance encounter. Lepaute had just invented the most wonderful mechanism for a more portable clock. Well, Beaumarchais did not want any of that life and he wrote a strongly worded letter to that same newspaper defending the invention as his own and urging the Royal Academy of Sciences to see the proof for themselves 6. This play is the second in the Figaro trilogy, preceded by *The Barber of Seville*, in the first play, *The Barber*, the story begins with a simple love triangle in which a Spanish count has fallen in love with a girl called Rosine. He disguises himself to ensure that she love him back for his character. But this is all foiled when Rosine's guardian, Doctor Bartholo, the Count runs into an ex-servant of his, Figaro, and pressures him into setting up a meeting between the Count and Rosine. He succeeds and the lovers are married to end the first part of the trilogy, the *Marriage* was written as a sequel to *The Barber*. The revolutionary leader Georges Danton said that he killed off the nobility, in exile. In , another based on the same play, *La pazzo giornata*, ovvero *Il matrimonio di Figaro*, was produced in Venice with libretto by Gaetano Rossi. *The Marriage of Figaro* picks up three years following the end of *The Barber of Seville* as Figaro is engaged to be married to Suzanne, both characters are among the Counts staff in his dwelling. In the three years since Figaro helped forge the marriage of the Count and Rosine, the Count has already grown bored with his marriage and is taking notice of Suzanne. The Count looks to re-engage the act of *primae noctis*, in which he would consummate the marriage with the prior to Figaro's honeymoon. The scholar and translator John Wood writes that the play was completed in more or less its existing form by The author gave his share of the profits to charity, in France the play has held its place in the repertory, and leading companies have played it in the original language to audiences in Europe and America. Seville " Seville is the capital and largest city of the autonomous community of Andalusia and the province of Seville, Spain. It is situated on the plain of the river Guadalquivir, the inhabitants of the city are known as sevillanos or hispalenses, after the Roman name of the city, Hispalis. Its Old Town, with an area of 4 square kilometres, the Seville harbour, located about 80 kilometres from the Atlantic Ocean, is the only river port in Spain. Seville is also the hottest major metropolitan area in the geographical Western Europe, Seville was founded as the Roman city of Hispalis. It later became known as Ishbiliya after the Muslim conquest in , in , Ferdinand Magellan departed from Seville for the first circumnavigation of the Earth. It is popularly believed to be a rebus signifying the Spanish *No me ha dejado*, meaning It has not abandoned me, the eight in the middle represents a *madeja*, or skein of wool. The emblem is present on the flag and features on city property such as manhole covers. Seville is approximately 2, years old, the passage of the various civilisations instrumental in its growth has left the city with a distinct personality, and a large and well-preserved historical centre. The city was known from Roman times as Hispalis, important archaeological remains also exist in the nearby towns of Santiponce and Carmona. The walls surrounding the city were built during the rule of Julius Caesar. Following Roman rule, there were successive conquests of the Roman province of Hispania Baetica by the Vandals, the Suebi, Seville was taken by the Moors, Muslims from North of Africa, during the conquest of Hispalis in It was the capital for the kings of the Umayyad Caliphate, the Moorish urban influences continued and are present in contemporary Seville, for instance in the custom of decorating with herbaje and small fountains the courtyards of the houses. The decisive action took place in May when Ramon Bonifaz sailed up the Guadalquivir, the city surrendered on 23 November It is based on the legends of Don Juan, a fictional libertine and it was premiered by the Prague Italian opera at the National Theater, now called the Estates Theatre, on 29 October Da Ponte's libretto was billed as a *dramma giocoso*, a designation of its time that denotes a mixing of serious. Mozart entered the work into his catalogue as an *opera buffa*, although sometimes classified as comic, it blends comedy, melodrama and supernatural elements. It has also proved a fruitful subject for writers and philosophers, the opera was commissioned as a result of the overwhelming success of Mozart's trip to Prague in January and February The subject matter may have been chosen in consideration of the long history of Don Juan operas in Prague. For Bertati, the setting was Villena, Spain, whereas Da Ponte's libretto only specifies a city in Spain, the score was completed on 28 or 29 October after Da Ponte was recalled to Vienna to work on another opera. Reports about the completion of the overture conflict, some say it was completed the day before the premiere. More likely it was completed the day before, in light of the fact that Mozart recorded the completion of the opera on 28 October. The score calls for double woodwinds, two

horns, two trumpets, three trombones, timpani, basso continuo for the recitatives, and the string section. The composer also specified occasional special musical effects, in act 2, Giovanni is seen to play the mandolin, accompanied by pizzicato strings. In the same act, two of the Commendatores interventions are accompanied by a chorale of oboes, clarinets, bassoons.

**Chapter 2 : Mozart - Non Piu Andrai from Marriage of Figaro sheet music for Voice - calendrierdelascience**

*Non piu avrai quei penacchini, Non piu avrai quel cappello Non piu avrai quella chioma Non piu avrai quell'aria brillante. Non pi<sup>1</sup> andrai, farfallone amoroso, Notte e giorno d'intorno girando, Delle belle turbando il riposo, Narcisetto, Adoncino d'amor.*

Performed by Musopen Symphony 4: The overture is in the key of D major ; the tempo marking is presto; i. The work is well known and often played independently as a concert piece. Act 1[ edit ] A partly furnished room, with a chair in the centre. Figaro happily measures the space where the bridal bed will fit while Susanna tries on her wedding bonnet in front of a mirror in the present day, a more traditional French floral wreath or a modern veil are often substituted, often in combination with a bonnet, so as to accommodate what Susanna happily describes as her wedding cappellino. Figaro is quite pleased with their new room; Susanna far less so. Duet: The Count had the right abolished when he married Rosina, but he now wants to reinstate it. The Countess rings for Susanna and she rushes off to answer. Figaro, confident in his own resourcefulness, resolves to outwit the Count. Cavatina: Figaro departs, and Dr. Bartolo arrives with Marcellina, his old housekeeper. Figaro had previously borrowed a large sum of money from her, and, in lieu of collateral, had promised to marry her if unable to repay at the appointed time; she now intends to enforce that promise by suing him. Bartolo, seeking revenge against Figaro for having facilitated the union of the Count and Rosina in *The Barber of Seville* , agrees to represent Marcellina pro bono, and assures her, in comical lawyer-speak, that he can win the case for her. Aria: Bartolo departs, Susanna returns, and Marcellina and Susanna exchange very politely delivered sarcastic insults. Duet: Susanna triumphs in the exchange by congratulating her rival on her impressive age. The older woman departs in a fury. Cherubino then arrives and, after describing his emerging infatuation with all women, particularly with his "beautiful godmother" the Countess. Aria: Cherubino wants Susanna to ask the Countess to intercede on his behalf. When the Count appears, Cherubino hides behind a chair, not wanting to be seen alone with Susanna. The Count uses the opportunity of finding Susanna alone to step up his demands for favours from her, including financial inducements to sell herself to him. As Basilio, the music teacher, arrives, the Count, not wanting to be caught alone with Susanna, hides behind the chair. Cherubino leaves that hiding place just in time, and jumps onto the chair while Susanna scrambles to cover him with a dress. As he lifts the dress from the chair to illustrate how he lifted the tablecloth to expose Cherubino, he finds the Count says that he forgives Cherubino, but he dispatches him to his own regiment in Seville for army duty, effective immediately. Figaro gives Cherubino mocking advice about his new, harsh, military life from which all luxury, and especially women, will be totally excluded. Aria: Provided by Musopen 3: Susanna comes in to prepare the Countess for the day. Figaro enters and explains his plan to distract the Count with anonymous letters warning him of adulterers. He has already sent one to the Count via Basilio that indicates that the Countess has a rendezvous of her own that evening. Figaro additionally advises the Countess to keep Cherubino around. She should dress him up as a girl and lure the Count into an illicit rendezvous where he can be caught red-handed. Performed in by Nellie Melba 3: Cherubino arrives, sent in by Figaro and eager to co-operate. Susanna urges him to sing the song he wrote for the Countess. Aria: Susanna and the Countess then begin with their plan. Then she leaves the room through a door at the back to get the dress for Cherubino, taking his cloak with her. While the Countess and Cherubino are waiting for Susanna to come back, they suddenly hear the Count arriving. Cherubino hides in the closet. The Count demands to be allowed into the room and the Countess reluctantly unlocks the door. The Count enters and hears a noise from the closet. He tries to open it, but it is locked. The Countess tells him it is only Susanna, trying on her wedding dress. The Count shouts for her to identify herself by her voice, but the Countess orders her to be silent. Furious and suspicious, the Count leaves, with the Countess, in search of tools to force the closet door open. As they leave, he locks all the bedroom doors to prevent the intruder from escaping. Cherubino and Susanna emerge from their hiding places, and Cherubino escapes by jumping through the window into the garden. The Count and Countess return. The Countess, thinking herself trapped, desperately admits that Cherubino is hidden in the closet. The enraged Count draws his sword, promising to kill Cherubino on the spot, but when

the door is opened, they both find to their astonishment only Susanna. Finale: The Count demands an explanation; the Countess tells him it is a practical joke, to test his trust in her. Shamed by his jealousy, the Count begs for forgiveness. When the Count presses about the anonymous letter, Susanna and the Countess reveal that the letter was written by Figaro, and then delivered by Basilio. Figaro then arrives and tries to start the wedding festivities, but the Count berates him with questions about the anonymous note. Just as the Count is starting to run out of questions, Antonio the gardener arrives, complaining that a man has jumped out of the window and damaged his carnations while running away. Antonio adds that he tentatively identified the running man as Cherubino, but Figaro claims it was he himself who jumped out of the window, and pretends to have injured his foot while landing. Figaro, Susanna, and the Countess attempt to discredit Antonio as a chronic drunkard whose constant inebriation makes him unreliable and prone to fantasy, but Antonio brings forward a paper which, he says, was dropped by the escaping man. Figaro is at a loss, but Susanna and the Countess manage to signal the correct answers, and Figaro triumphantly identifies the document. His victory is, however, short-lived: Marcellina, Bartolo, and Basilio enter, bringing charges against Figaro and demanding that he honor his contract to marry Marcellina, since he cannot repay her loan. The Count happily postpones the wedding in order to investigate the charge. Act 3[ edit ] A rich hall, with two thrones, prepared for the wedding ceremony. The Count mulls over the confusing situation. At the urging of the Countess, Susanna enters and gives a false promise to meet the Count later that night in the garden duet: As Susanna leaves, the Count overhears her telling Figaro that he has already won the case. Realizing that he is being tricked recitative and aria: The ensuing discussion reveals that Figaro is Rafaello, the long-lost illegitimate son of Bartolo and Marcellina. A touching scene of reconciliation occurs. During the celebrations, Susanna enters with a payment to release Figaro from his debt to Marcellina. Seeing Figaro and Marcellina in celebration together, Susanna mistakenly believes that Figaro now prefers Marcellina to her. Marcellina explains, and Susanna, realizing her mistake, joins the celebration. Bartolo, overcome with emotion, agrees to marry Marcellina that evening in a double wedding sextet: The Countess, alone, ponders the loss of her happiness aria: Meanwhile, Antonio informs the Count that Cherubino is not in Seville, but in fact at his house. Susanna enters and updates her mistress regarding the plan to trap the Count. The Countess dictates a love letter for Susanna to send to the Count, which suggests that he meet her Susanna that night, "under the pines". The letter instructs the Count to return the pin which fastens the letter duet: What a gentle little zephyr ". A chorus of young peasants, among them Cherubino disguised as a girl, arrives to serenade the Countess. The Count arrives with Antonio and, discovering the page, is enraged. Thoroughly embarrassed, the Count allows Cherubino to stay. The act closes with the double wedding, during the course of which Susanna delivers her letter to the Count. Finale: As the curtain drops, the two newlywed couples rejoice. Act 4[ edit ] The garden, with two pavilions. Following the directions in the letter, the Count has sent the pin back to Susanna, giving it to Barbarina. However, Barbarina has lost it aria: Figaro and Marcellina see Barbarina, and Figaro asks her what she is doing. Thinking that Susanna is meeting the Count behind his back, Figaro complains to his mother, and swears to be avenged on the Count and Susanna, and on all unfaithful wives. Marcellina urges caution, but Figaro will not listen. Motivated by jealousy, Figaro tells Bartolo and Basilio to come to his aid when he gives the signal. He tells a tale of how he was given common sense by "Donna Flemma" "Dame Prudence" and learned the importance of not crossing powerful people. They exit, leaving Figaro alone. Figaro muses bitterly on the inconstancy of women recitative and aria: Open those eyes a little". Figaro is hiding behind a bush and, thinking the song is for the Count, becomes increasingly jealous. Cherubino shows up and starts teasing "Susanna" really the Countess, endangering the plan. His punch actually ends up hitting Figaro, but the point is made and Cherubino runs off. The Count now begins making earnest love to "Susanna" really the Countess, and gives her a jeweled ring. They go offstage together, where the Countess dodges him, hiding in the dark. He plays along with the joke by pretending to be in love with "my lady", and inviting her to make love right then and there.

"Non piÃ¹ andrai" (You shall go no more) is an aria for bass from Mozart's opera *The Marriage of Figaro*, K. The Italian libretto was written by Lorenzo Da Ponte based on a stage comedy by Pierre Beaumarchais, *La folle journÃ©e, ou le Mariage de Figaro* ().

### Chapter 4 : Non piÃ¹ andrai - Wikipedia

Lyrics to 'Non PiÃ¹ Andrai' by Mozart. Non piÃ¹ andrai, farfallone amoroso, / Notte e giorno d'intorno girando, / Delle belle turbando il riposo, / Narcisetto.

### Chapter 5 : The Marriage of Figaro - Wikipedia

Bryn Terfel as Figaro in Mozart's, "*The Marriage of Figaro*". New York, Conductor: James Levine. For a free English translation, please see the followin.

### Chapter 6 : Wolfgang Amadeus Mozart - Non piÃ¹ andrai lyrics

Watch movie and read libretto and translation of *Non piu andrai*, an aria for bass-baritone from the Italian opera *Le Nozze di Figaro* by Wolfgang Amadeus Mozart.

### Chapter 7 : Wolfgang Amadeus Mozart:Aria - Non Piu Andrai Lyrics | LyricWiki | FANDOM powered by Wik

Online shopping from a great selection at Digital Music Store.

### Chapter 8 : Mozart - Non PiÃ¹ Andrai Lyrics | MetroLyrics

G. Ricordi, Milano "Non piÃ¹ andrai, farfallone amoroso" W.A. Mozart () *Le nozze di Figaro* KV Figaro Non piÃ¹ andrai far fal-lo- ne amo-ro- so, notte e gior- no d'in-tor- no gi-.

### Chapter 9 : Non piÃ¹ andrai - WikiVisually

*The Artist: A child prodigy, Mozart wrote his first symphony when he was eight years old and his first opera at He went on to write some of the most important masterpieces of the Classical era, including symphonies, operas, string quartets and piano music.*