

Maria Callas
(born Maria Anna Sofia
Cecilia Kalogeropoulos)
1923 – 1977



During a stage career of little more than a decade, American soprano Maria Callas performed an astonishing range of roles encompassing many different musical and dramatic styles. Her achievement is unparalleled in living memory.

She began her career in roles such as Isolde, Brünnhilde and Äida. After 1949, encouraged at La Scala by her mentor, the Italian conductor Tullio Serafin, she turned toward coloratura bel canto roles, including Norma – which she performed 92 times –and many roles in long-unperformed operas.

Praised for the distinctive colour of her voice, dramatic presence and careful musicianship, she sang principally at La Scala, Rome, Paris, Covent Garden, and the Metropolitan Opera in New York.

“She shone for all too brief a while in the world of opera, like a vivid flame attracting the attention of the whole world, and she had a strange magic which was all her own. I always thought she was immortal – and she is.”Tito Gobbi

Now you can sing the best of Maria Callas ... YOU'RE THE VOICE

ADDIO, DEL PASSATO

(from *La Traviata*)

Words by Francesco Piave

Music by Giuseppe Verdi

Andante mosso $\text{♩} = 50$

dolente e pp

Ad -

p

legato e dolce

- di - o, — del — pas - sa - to — bei — so - gni — ri - den - ti; le

ro - se — del — vol - to — già — so - no — pal - len - ti. L'a-

CASTA DIVA

7

(from *Norma*)

Words by Felice Romani

Music by Vincenzo Bellini

Andante sostenuto assai

Ca - - - - sta - Di - - va, ca - sta

pp *sempre legatiss.*

The first system of the musical score for 'Casta Diva'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one flat (B-flat) and the time signature is 12/8. The tempo marking is 'Andante sostenuto assai'. The vocal line begins with a whole note rest, followed by a half note 'Ca', then a series of eighth notes leading to a half note 'sta'. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand.

Di - va, — che i - nar - gen - - ti que - - - - ste -

The second system of the musical score. The vocal line continues with a half note 'Di', a quarter note 'va', a half note 'che', and then a half note 'i' followed by a series of eighth notes leading to a half note 'ti'. The piano accompaniment continues with the same eighth-note pattern, with a key signature change to two flats (B-flat and E-flat) indicated by a sharp sign on the B-flat line.

sa - - - cre, que - ste sa - cre, que - ste sa - cre an-ti - che pian - te, a noi

The third system of the musical score. The vocal line continues with a half note 'sa', a quarter note 'a', a half note 'cre', and then a half note 'que' followed by a series of eighth notes leading to a half note 'ti'. The piano accompaniment continues with the same eighth-note pattern, with a key signature change to two flats (B-flat and E-flat) indicated by a sharp sign on the B-flat line.

AVE MARIA

(from Otello)

Words by Arrigo Boito

Music by Giuseppe Verdi

Adagio ♩ = 63

pp e legatissimo

pp

sotto voce

3 3

A - ve Ma - ria pie - na di gra - zie, e - let - ta fra le spo - se le ver - gi - ni sei

col canto

3

tu, sia be - ne - det - to il frut - to, o be - ne - det - ta, di tue ma - ter - ne vi - sce - re, Ge - sù.