

Appendix B

Sub-groups of *Assoluta*

The following is intended as a guide to the reader. All sub-groups itemized below are presented in descending order of casting difficulty: A,i at the top, A,ii next, and so on. The same applies to the descending order of individual roles listed within each sub-group.

The defining *assoluta* roles are in list A,i. These are followed by roles listed in A,ii–vii that lack one or two attributes associated with A,i roles but still require a diva proficient in *assoluta* repertoire.

Roles listed in B,i–iii do not necessarily require an *assoluta* diva but have, as a group, some stylistic attributes in common with A,i–vii and therefore may benefit from *assoluta* casting.

The numbers in parentheses indicate chronological order within each group.

A,i

Defining *assoluta* roles with extremely intricate and fully heroic fioritura, widely varied tessitura, a range extending up to at least high B natural and down to at least low B natural with at least one semitone beyond that in either direction, and a frequently emotive and energetic orchestra accompanying a dynamic vocal line necessitating a completely heroic vocal tone; premiered 1797–1847 (9)

- 1837 Donizetti: *Roberto Devereux* (Elisabetta) (7)
- 1834 Donizetti: *Gemma di Vergy* (6)
- 1830 Donizetti: *Anna Bolena* (4)
- 1847 Verdi: *Macbeth* (Lady Macbeth) (9)
- 1842 Verdi: *Nabucco* (Abigaille) (8)
- 1831 Bellini: *Norma* (5)

- 1826 Weber: *Oberon* (Reiza) (3)
 1797 Cherubini: *Médée* (1)
 1817 Rossini: *Armida* (2)

A,ii

The same widely varied tessitura and generally weighty vocal tone, but not quite such heroic agility; premiered 1781–1937 (12; the variant *Il Trovatore* Leonora, though listed twice, counts as one role)

- 1833 Donizetti: *Lucrezia Borgia* (3)
 1857 Verdi: *Aroldo* (Mina) (10)
 1850 Verdi: *Stiffelio* (Lina) (7)
 1853 Verdi: *Il Trovatore* (Leonora [complete]) (8)
 1844 Verdi: *Ernani* (Elvira) (6)
 1880 Offenbach: *Les Contes d'Hoffmann* ("maîtresses") (11)
 1937 Berg: *Lulu* (12)
 1853 Verdi: *Il Trovatore* (Leonora [without fourth-act cabaletta]) (8)
 1855 Verdi: *Les Vêpres siciliennes* (Hélène) (9)
 1835 Halévy: *La Juive* (Rachel) (4)
 1836 Meyerbeer: *Les Huguenots* (Valentine) (5)
 1791 Mozart: *La Clemenza di Tito* (Vitellia) (2)
 1781 Mozart: *Idomeneo* (Elettra) (1)

A,iii

The same difficult and heroic agility and formidable range, but with a pre-
 vailingly high tessitura; premiered 1819–1876 (4)

- 1846 Verdi: *Attila* (Odabella) (3)
 1819 Rossini: *Ermione* (1)
 1843 Verdi: *Lombardi* (Giselda) (2)
 1876 Wagner: *Siegfried* (Brünnhilde) (4)

A,iv

The same kind of agility and range, but with a prevailingly middle tessitura; premiered 1849–1853 (2)

- 1849 Meyerbeer: *Le Prophète* (Fidès) (1)
 1853 Verdi: *Il Trovatore* (Azucena) (2)

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- 1827 Bellini: *Il Pirata* (Imogene) (2)
1805 Beethoven: *Leonore* (1)

A,vi

Varied tessitura and the same agility, but lacking the highest extension of the *assoluta* range; premiered 1842 (1)

- 1842 Wagner: *Rienzi* (Adriano) (1)

A,vii

Varied tessitura and agility, but lacking the fullest extension at both extremes; premiered 1807–1835 (3)

- 1835 Donizetti: *Maria Stuarda* (Elisabetta) (3)
1814 Beethoven: *Fidelio* (2)
1807 Spontini: *La Vestale* (Julia) (1)

B,i

Varied tessitura; agility; not as weighty vocal tone; 1782–1853 (16)

- 1835 Donizetti: *Maria Stuarda* (13)
1833 Bellini: *Beatrice di Tenda* (10)
1815 Rossini: *Elisabetta, Regina d'Inghilterra* (7)
1823 Rossini: *Semiramide* (8)
1835 Halévy: *La Juive* (Eudoxie) (11)
1831 Meyerbeer: *Robert le Diable* (Alice) (9)
1836 Meyerbeer: *Les Huguenots* (Marguerite) (14)
1853 Verdi: *La Traviata* (Violetta) (16)
1835 Donizetti: *Lucia di Lammermoor* (12)
1808 Haydn: *L'Anima del filosofo* (Genio) (6)
1790 Mozart: *Così fan tutte* (Fiordiligi) (3)
1782 Mozart: *Die Entführung aus dem Serail* (Konstanze) (1)
1791 Mozart: *Die Zauberflöte* (Königen) (4)
1808 Haydn: *L'Anima del filosofo* (Euridice) (5)
1851 Verdi: *Rigoletto* (Gilda) (15)
1787 Mozart: *Don Giovanni* (Donna Elvira) (2)

B,ii

Moderately intricate, fully heroic style; varied tessitura; 1851–1907 (8)

- 1882 Wagner: *Parsifal* (Kundry) (7)
 1861 Wagner: *Tannhäuser* (Paris Venus) (3)
 1851 Gounod: *Sapho* (1)
 1859 Berlioz: *Les Troyens* (Cassandre/Didon) (2)
 1907 Dukas: *Ariane et Barbe-Bleue* (8)

B,iii

Moderately intricate, fully heroic style; unvaried tessitura; 1767–1927 (8)

- 1859 Verdi: *Un Ballo in maschera* (Amelia) (4)
 1843 Wagner: *Der Fliegende Holländer* (Senta) (2)
 1767 Gluck: *Alceste* (1)
 1876 Wagner: *Götterdämmerung* (Brünnhilde) (6)
 1876 Ponchielli: *La Gioconda* (7)
 1845 Wagner: *Tannhäuser* (Dresden Venus) (3)
 1870 Wagner: *Die Walküre* (Brünnhilde) (5)
 1927 Prokofiev: *The Fiery Angel* (Renata) (8)