

**Crossing Borders: Luca Lombardi's *Faust: Un travestimento***  
**by Jürgen Thym**  
**(Lecture for a Musicological Invitational at Kent State University, April 2017)**

[Play beginning of opera "Ahime", Ex. 1 and Fig. 5]

Opera composers, relegated by music historians to their respective national traditions, are surprisingly transnational. They seem to be border crossers by nature. Mozart composed both Italian opera and German singspiel; Glinka as a musician owed much to his travels outside of Russia; Verdi's subject matters are often drawn from non-Italian literary sources, especially Shakespeare, Schiller, and Dumas. Another border crosser in our own time is Luca Lombardi (born 1945). All of his operas composed so far (see Figure 1 for operas by Lombardi) exhibit transnational features in terms of language, libretto, and musical style, but none more so than his first opera *Faust: Un travestimento*.

Luca Lombardi's turn to opera in the mid-1980s is not really surprising. One might even ask why that move did not occur earlier.<sup>1</sup> Lombardi's political convictions (like many Italian artists, he was a member of the PCI, the Italian Communist Party) and his substantial connections with the musical avant-garde during the 1960s and 1970s perhaps explain, at least in part, his reticence toward opera. The most significant representatives of the avant-garde had a rather critical attitude about opera and the business of opera:<sup>2</sup> A fossil of bourgeois self-representation was not deemed worthy to be kept alive with something new. And the political left in the West saw in opera little more than an outdated and outmoded cultural venue that only served the establishment and elite for celebrating itself, even though Hans Werner Henze, a leftie he but not an avant-gardist, had proven with a constant string of operatic compositions<sup>3</sup> that new music and operatic business could be reconciled, at least in state-supported theatres in Europe (his works never quite caught on in heavily donor-funded US opera houses). And something similar can be said about Benjamin Britten, except that he succeeded with his operas on both sides of the Atlantic Ocean. Lombardi's reticence to introduce himself as a musical dramatist, of course, had also very concrete reasons. The composition of an opera extends over several years and requires a considerable commitment of a composer's time; beyond that, it is dependent on a commission, or at least a more than casual expression of interest by an opera house.

The operatic makes its appearance already quite early in Lombardi's oeuvre. (See Fig. 2.) To some extent, some of his vocal compositions of the 1970s may be considered preparatory for a

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<sup>1</sup> Already as a high school student at the German Gymnasium in Rome he composed (and conducted) incidental music for a school production of Gottfried Keller's *Kleider machen Leute* (Clothing makes people). Around 1972, Franz von Stockert, a friend from high school days, wrote a libretto for him, *Die Melier*, based on an episode (a dialogue) in *The Peloponnesian War* by Thukydides. But a composition did not materialize.

<sup>2</sup> In an interview with the German weekly *Der Spiegel* in the early 1960s, Pierre Boulez even ventured to say that opera houses should be pulverized by dynamite. Maurizio Kagel's instrumental theatre and Stockhausen's operatic cycle *Licht* stand outside the genre tradition; Luigi Nono's oratorio-like *Intolleranza*, Bernd Alois Zimmermann's *Die Soldaten* (in a way, a continuation of Berg's operatic ventures), and György Ligeti's *Le Grand Macabre* are the exceptions that confirm the rule: the musical avant-garde had difficulties with opera and its business.

<sup>3</sup> *Der junge Lord*, *Elegie für junge Liebende*, und *Die Bassariden* need to be mentioned.

magnum opus. The *Tui-Gesänge* of 1977 already hint at the “ironic elegance” of *Faust: Un travestimento*.<sup>4</sup> The *Ophelia-Fragmente* for soprano and piano (1982) after Heiner Müller’s *Hamletmaschine*, are highly dramatic settings of texts, which in their brutality are perhaps close to Richard Strauss’s *Elektra* and Schoenberg’s *Erwartung*. Their explosive expressionism breaks the generic barriers of the piano-accompanied solo song. The two movements of the *Fragmente*, monodramas capturing the voices and personae of Ophelia and (despite the work’s title) also Elektra, may be thought of as piano-vocal scores of an imaginary opera.<sup>5</sup>

Sometime in the 1980s, Lombardi’s opera plans gained momentum. Müller’s *Hamletmaschine* was indeed considered—a project that would have resulted in something operatic or at least a work with a music-theatrical conception. Two female protagonists, Ophelia and Elektra, as I just mentioned, had already been sketched. But here Wolfgang Rihm pre-empted Lombardi with his own setting of the *Hamletmaschine*. (Claus H. Henneberg provided Lombardi with a libretto for an opera “Hinkemann” after Ernst Toller—another project that came to nothing.)

By chance (and our composer believes in chance and lucky coincidences), Lombardi connected with Edoardo Sanguineti (see Fig. 3 for collaborative endeavors), who had favorably reviewed the composer’s edition and translation into Italian of Hans Bunge’s conversations with Hanns Eisler.<sup>6</sup> In 1984 Lombardi approached the well-known Genoese writer for help in selecting texts of a non-religious nature for an Italian Requiem (*Nel tuo porto quiete: Un requiem italiano*), a work whose genesis is closely connected to the death of the composer’s younger sister Giovanna. Sanguineti recognized in the composer a kindred spirit and immediately understood that Lombardi was trying to create a secular materialistic oratorio. The Italian Requiem (one of the few works by Lombardi that has not seen a first performance) was the first in a whole series of works pondering the meaning of life and aiming for spiritual nourishment and orientation in a world without God. It was the beginning of a collaboration that extended over more than two decades. Around the turn of the millennium, Sanguineti’s translation of *De rerum natura* by Lucretius would form the basis of Lombardi’s three-part oratorio *Lucrezio: Un oratorio materialistico*: the first two parts, *Natura* (1998) and *Amore* (2002), have been completed and premiered; the last part (*Morte*) still needs to be composed.

The most important collaboration between Sanguineti and Lombardi, however, was that the former’s play *Faust: Un travestimento* of 1985, a paraphrase of Goethe’s *Faust (Part 1)*, provided the perfect literary pretext for the latter’s eponymous first opera. Sanguineti’s play is a translation and modernization of Goethe’s tragedy. It follows, by and large, the well-known succession of scenes of its model (omitting the front matter and skipping a few scenes—see Fig. 4 for a comparison of Goethe and Sanguineti/Lombardi); it casts Faust, Gretchen, and Mephistopheles as main characters, but reinterprets them by letting them appear in different guises (costumes)—it is a *travestimento*. (The English cognate “travesty” does not quite capture

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<sup>4</sup> Hans-Klaus Jungheinrich

<sup>5</sup> Hanns Werner Heister. The two movements have the titles “Das Europa der Frauen” and “Wildharrend / In der furchtbaren Rüstung / Jahrtausende.”

<sup>6</sup> Hanns Eisler, *Con Brecht. Intervista di Hans Bunge*, preface, trans. and ed. Luca Lombardi. Rome: Editori Reuniti, 1978

its Italian meaning of reinterpretation, appearing in disguise, appearing in a different costume or dress.) The characters are modernized, if you wish. Faust is a twentieth-century intellectual, perhaps a university professor, whose studies of the most diverse subjects have led him around in circles, his teachings may even have misled students, and he realizes that he stands in danger of being identified as a fool (an idiot, “povero idiota”, as Sanguineti puts it bluntly)—see Fig. 5. (As academics we can identify with the situation; something Faustian is in all of us, and not in a good way.) After Faust is rejuvenated in the witch’s kitchen, he sets out to get to know the world, falls in love with the image of Gretchen in a porno movie, and when he meets the person of his sexual desire on the street, approaches her on a motorbike, bragging about his ability to give her a really good time. Goethe’s dialogue is recast. Faust’s approach to courting Gretchen (see Fig. 6) is as revealing as Gretchen’s answer that in no way falls behind in directness to his suggestive language. What Sanguineti does in his *travestimento* is mixing different linguistic layers: the serious and the comic, the old and the new, the courtly and the popular, the dignified and the trivial, the language of culture and of the street. And he moves, without taboo, from one level to the next. He crosses borders, if you wish.

Lombardi was fascinated by the mixture of linguistic layers. He saw in Sanguineti’s text the possibility to apply his own polystylistic approach to composition to a work for the musical theatre. For nearly twenty years, he had occasionally incorporated in his music different stylistic elements in form of quotation (including style quotations) and montage. Now this “inclusive” approach to composition (as different from an “exclusive” *modus operandi*) was to be used for dramatic purposes. It is obvious to all of us that stylistic purity (an “exclusive” way of composing) rarely serves a work for the musical theatre: to write an entire opera in the style of Palestrina’s contrapuntal rigor, or Webern’s serial predeterminism, or Arvo Pärt’s *tintinnabulations* (exclusive of other musical voices) is an impossibility. And similar considerations may have weighed in when the composer Lombardi evolved in the mid-1980s into an opera composer. Musical polystylism—handled with great virtuosity and playfulness—indeed undermines idiomatic codes and constantly crosses borders in Lombardi’s *Faust: Un travestimento*.<sup>7</sup>

Lombardi’s first opera is a mixture of musical styles, but these styles are not quoted haphazardly but always relate to the dramatic situations. In addition to traditionally operatic idioms that even can incorporate, without taboo, lush bel canto melodies redolent of a Rossini or Puccini; rock music and the Rolling Stones, including an electric guitar, make their appearance in the tavern scene (Auerbach’s Cellar) and then again as an insertion in the “Stanza di Greta” (Gretchen at the Spinning Wheel). Iridescent oriental scales color Greta’s ballad “Re di Tule” (King of Thule). Several styles of twentieth-century music are recognizable: the minimalism of Steve Reich in “Stanza di Greta,” percussion batteries reminiscent of Varèse’s *Ionisation* in the “Coro di Bestie” in the witch’s kitchen, and the sounds of the musical avant-garde are quoted in “Notte di Valpurga.” Intrinsic to all these stylistic quotations is a certain distancing effect: musical styles in this *travestimento*-opera are being produced, performed, or shown off. A critic perceptively

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<sup>7</sup> Luca Lombardi, Hanns Werner Heister, Caroline Ehman

speaks of a “parody of musical modernism”—perhaps an apt, albeit slightly exaggerated, characterization of the aural effects in this work.<sup>8</sup>

Lombardi skillfully uses the conventions of opera. Leitmotivic sonorities delineate musically the principal characters of the opera. Restless and torn between extremes, Faust is characterized by two alternating triads: C minor and B major, both connected by a common pitch e-flat or d-sharp, respectively. (See Example 1.) Gretchen’s sonority originates from an unstable augmented triad. And Mephistopheles, represented by a male as well as a female voice—I guess, equal opportunity guidelines apply in the twentieth century also to villains—would not be the devil if s/he carried not the mark of a tritone, indeed two tritones, diabolically intertwined: E-G#-A#-D. (Ex. 2). A great variety of vocal styles is presented in the opera: from speaking voice to recitative to arioso to Lied and Aria. Centers of attraction within the opera are clearly the songs (Goethe’s tragedy is full of features calling for music and they are retained in the *travestimento*); these songs initially have a strophic basis, but they expand on their foundations (cross borders, in other words) and evolve into more complex structures.

Lombardi’s *Faust* opera is full of concrete quotations: from Wagner’s *Tristan* and *Flying Dutchman*, from Verdi’s *Otello*, Mascagni’s *Cavalleria rusticana*, and from Berg’s *Wozzeck*. (Marie’s cradle song in *Wozzeck* has its origin in the jewelry scene of Goethe’s *Faust* and is cross-referenced at the appropriate location in Lombardi’s work.) Schubert’s song “Gretchen am Spinnrade”, a setting that crosses borders from the Lied to the Operatic (that’s why Goethe did not like it)—is the foundation for the scene “Stanza di Greta” (see Fig. 7 and Ex. 3—or, as an individual piece, *Canzone di Greta*): It is song and aria at the same time, a synthesis of German Lied, American minimalism, and Italian opera—a transnational composition par excellence. Opera buffs and analysts will be rewarded in their search for additional cross references and allusions, opening a wealth of interpretative possibilities.

[Play *Canzone di Greta*, Ex. 3 and Fig. 7]]

Goethe’s *Faust* in the new costume of Sanguineti’s *travestimento* had also a personal dimension for Lombardi in the 1980s. The renewed acquaintance with a classic of German literature, with which he was familiar since his days at the German high school in Rome and which he rediscovered in a Mediterranean and ironic disguise, coincided with years of crisis: Was he a Germanized Italian or a German who happened to be born in Italy? These were years when his identity underwent changes, or rather: when his sense of Self was exposed to questions. Moreover, the alignment with socialist political causes that, for decades had provided hope and orientation for him, became during the eighties more and more an ideological prop that blurred his view of the world. The end of the communist-socialist system in Eastern and Central Europe loomed on the horizon; the promised utopia had turned into an empty bubble and thus also his hopes for a better world he tried to serve through his music. In this phase, *Faust*, in its Italian and perhaps also German manifestation, became for Lombardi a character with whom he identified, and the “Ahime” with which the opera begins, torn between C minor and B major, is a lament as well as self-accusation. It is a confession.

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<sup>8</sup> Caroline Ehman

Early in the 1980s Lombardi had written an essay entitled “Construction of Freedom,” an intellectual reassessment of his position as a composer. With *Faust: Un travestimento* composed between 1986 and 1990, Lombardi constructed his freedom also in concrete musical terms. The opera premiered in Basel in 1991 and performed at the National Theatre in Weimar in a German translation by Claus H. Henneberg in 1994 was a high point for Lombardi. He had proven to himself and others that his inclusive, polystylistic approach to composition was robust enough to sustain an opera of nearly three hours in length. The work was completed in 1990 in an artist colony in the Wendland, an area of West Germany close to then-still-existent, but slowly-disappearing, East Germany. A year later Lombardi returned to the Wendland to participate in a symposium; in a lecture, he sketched his vita and spoke of the “ideological eye-glasses and equally ideological walls” that had determined his work for a long time. The coordinates of the Cold War, political as well as musical, had lost their validity for Lombardi for quite some time. His friends knew about his struggles to reorient himself, a process that lasted a decade or longer. Now he made the reorientation public: “I have thrown away the ideological eye-glasses.” And then there is a postscriptum: “The wall [we may also say: the border] that has come down between east and west had been falling for a long time also in my head.”<sup>9</sup>

There is a scene in Lombardi’s *Faust* opera that captures a most important border crossing. (Figure 8) In Auerbach’s Cellar in Leipzig, students sing the incipits of the two German national anthems (the one of the Federal Republic of Germany based on Haydn’s Emperor Hymn, the other of the German Democratic Republic composed by Hanns Eisler)—they almost sound like an antecedent-consequent phrase and are thus unified in overcoming the wall, musically. It is an operatic gesture that, when it was composed, barely anticipated the future (Sanguineti in 1985 still uses the present tense for Germany being divided—un po[co]—into two) and at the premiere of the opera, in 1991, already confirmed the present (in fact, Sanguineti’s text was changed for the occasion to past tense: *was* divided—un po[co]—into two). And three years later, when the opera received its premiere in German in Weimar, the text was altered slightly again—Germany once divided was rushed into unity perhaps prematurely. The political changes at the time were so rapid that an opera composer barely could keep up with them.

Let me conclude with a plug for a sequel still to be written (and hopefully accepted for a future Invitational at Kent State University): For his second opera, *Dmitri*, Lombardi would turn to a highly political topic by bringing Stalin and Shostakovich onto the stage. It is an opera about power, especially political power, but then also about the power of music, and the powerlessness of the composer. And Stalin and Shostakovich knew about both.

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<sup>9</sup> Lombardi

## Appendix

### Crossing Borders: Luca Lombardi's Opera *Faust: Un travestimento*

Jürgen Thym, Eastman School of Music, University of Rochester

#### Figure 1: Lombardi's Operas

*Faust: Un travestimento* (1986-90, premiered 1991 in Basel, performed in German in Weimar 1994)  
Libretto after Goethe's *Faust Part 1*: Edoardo Sanguineti (1985), German translation Claus H. Henneberg

*Dmitri oder der Künstler und die Macht* (1994-99, premiered 2000 in Leipzig)  
Libretto: Hans-Klaus Jungheinrich

*Prospero* (2005, premiered 2006 in Nuremberg)  
Libretto: Friedrich Christian Delius and Luca Lombardi after Shakespeare's *The Tempest*

*Il re nudo* (2007-08, premiered 2009 in Rome)  
Sandro Cappelletto after Yevgeni Schwarz (contraction of 3 fairy-tales by Hans Christian Andersen)

*Ofer* (2014-)  
Libretto in Hebrew: Luca Lombardi (after David Grossman's novel *To the End of the Land*)

#### Figure 2: Works anticipating musico-dramatic approaches

*Tui-Gesänge* (1977) after poems by Albrecht Betz

*Ophelia-Fragmente* (1982) after Heiner Müller's *Die Hamletmaschine*

#### Figure 3: Collaborations with Edoardo Sanguineti (1930-2010)

(Sanguineti reviewed Lombardi's Italian translation and edition of Hans Bunge, ed. *Fragen Sie mehr über Brecht: Gespräche mit Hans Eisler*: in Italian: Hanns Eisler, *Con Brecht. Intervista di Hans Bunge*, Rome: Editori Riuniti, 1978)

1985 *Nel tuo porto quiete: Un requiem italiano*

1986-90 *Faust: Un travestimento*

1998 *Lucrezio: Un oratorio materialistico. Parte prima: natura*

2002 *Lucrezio: Un oratorio materialistico. Parte seconda: amore*

? *Lucrezio: Un oratorio materialistico. Parte terza: morte*

**Figure 4: Goethe, Sanguineti and Lombardi**

**FAUST**

Goethe

Zueignung/Dedication

Vorspiel auf dem Theater/Prelude in the Theater

Prolog im Himmel/Prologue in Heaven

*Der Tragödie Erster Teil/The First Part of the Tragedy*

Nacht/Night

Vor dem Tor/Before the Gate

Studierzimmer/Faust's Study

Auerbachs Keller/Auerbach's Cellar in Leipzig

Hexenküche/Witch's Kitchen

Straße/A Street

Abend/Evening

Spaziergang/Promenade

Der Nachbarin Haus/The Neighbor's House

Straße/A Street

Garten/Martha's Garden

Ein Gartenhäuschen/A Summer Cabin

Wald und Höhle/Forest and Cavern

Gretchens Stube/Gretchen's Room

Marthens Garten/Martha's Garden

Am Brunnen/At the Well

Zwinger/By the Ramparts

Nacht/Night

Dom/Cathedral

Walpurgisnacht/Walpurgis Night

Walpurgisnachtstraum/Walpurgis Night's Dream

Trüber Tag—Feld/Gloomy Day—Field

**FAUST: UN TRAVESTIMENTO**

Sanguineti

Lombardi Libretto

Notte

**Act I** Sc.1: Notte

Fuori porta

Sc.2: Fuori porta

Studio

Sc.3: Studio

Taverna

Sc.4: Taverna

Cucina di strega

Sc.5: Cucina di strega

Strada

**Act II** Sc.1: Strada

Sera

Sc.2: Sera

Giardino

Sc.3: Giardino

Stanza di Greta

Sc.4: Stanza di Greta

Piazzetta

**Act III** Sc. 1: Piazzetta

Notte di Valpurga Sc.2: Notte di Valpurga

Nacht—Offen Feld/Night—Open Field

Kerker/Dungeon

Carcere

Sc.3: Carcere

**Figure 5: Faust I: Nacht (Night), Beginning**

Goethe

(Translation: Peter Salm)

(Faust)

Habe nun, ach! Philosophie,  
Juristerei und Medizin  
Und leider auch Theologie  
Duchaus studiert, mit heißem Bemühn.  
Da steh' ich nun, ich armer Tor,  
Und bin so klug als wie zuvor!

Alas, I have studied philosophy,  
the law as well as medicine,  
and to my sorrow, theology;  
studied them well with ardent zeal,  
yet here I am, a wretched fool,  
no wiser than I was before.

Sanguineti

Ahimè, ahimè! Ho studiato la psicologia dell'età evolutiva,  
la sociologia delle comunicazioni di massa,  
la bibliografia e biblioteconomica, la semiotica, la semantica, la cibernetica, la prossemica,  
l'informatica, la telematica,  
la biologia—e, accidenti, l'ecologia—e poi  
la micro e la macrofisica, la meta e la patafisica, da cima a fondo, con tanto zelo!  
E adesso, eccomi qui, povero idiota,  
e furbo come prima.

Henneberg (lines arranged to show rhyme structure)

Weh mir! Habe nun ach, studiert mit heißem Bemühen  
die Entwicklungspsychologien  
und auch die gesamten Theorien  
von der Kommunikation der Massen,  
wollte auch erfassen  
Bibliothekswissenschaften,  
was Semiotik heißt,  
was Semantik preist,  
wo Kybernetik irrt,  
was Prossemik wird,  
was Informatik bringt,  
was Telematik singt,  
und auch die Biologie  
und, verdammt, die Ökologie,  
ach! Und außerdem noch  
die Mikro- und Makrophysik  
dazu, die Meta- und Pataphysik,  
und das so gründlich,



mit so großem Eifer!  
Jetzt aber seht ihr mich  
als armen, armen Idioten,  
so dämlich  
wie vordem ich.

**Figure 6: Faust I: Straße (Street), Beginning**

Goethe

(Translation: Peter Salm)

(Faust)

Mein schönes Fräulein, darf ich wagen,  
Meinen Arm und Geleit Ihr anzutragen

My fairest lady, may I dare  
to offer you my arm and company?

(Gretchen)

Bin weder Fräulein, weder schön,  
Kann ungeleitet nach Hause gehn.

Am neither lady, neither fair,  
And need no escort to go home.

(Sie macht sich los und ab.)

(She frees herself and exits.)

(Faust)

Beim Himmel, dieses Kind ist schön!  
So etwas hab' ich nie gesehen.

My God, this child is beautiful~  
I've never seen the like of it.

Sanguineti

(Faust)

Mia cenerentola bella, mio cappuccetto rosa shocking,  
ce lo facciamo, insieme, un provino, con la mia superotto?

My beautiful Cenerentola, my little Red Riding Hood,  
Want to take a test ride with my machine?

(Greta)

Caro machietto mannaro, che piccola macchinetta che tieni,  
per potermi svegliare, a me, che sono la bella addormentata.

Dear little macho guy, what a small engine you sport  
To arouse me, awaken the sleeping beauty in me.

(Faust)

Dio bonino, che pezzo di ragazzotta, che è questa,  
che non me la sono mai vista, io, un ache è fatta così.

Henneberg

(Faust)

Mein schönes Aschenbrödel, mein bonbonrosarotes Käppchen,  
wir drehen beide zusammen eine Runde auf meinem Superschlitten?

(Gretchen)

Liebes gespenstiges Kerlchen, welch winzig kleines Maschinchen du vorführst,  
Da wagst du mich zu wecken, grad mich, bin doch das verwunschene Dornröschen,  
das verzauberte Dornröschen.

(Faust)

Meine Güte,

welch herrliches pralles Weibsstück,  
voll in Blüte.  
Ganz sicherlich sah ich so eine nie,  
eine, die gebaut ist, wie sie.

### Figure 7a: Faust I: Gretchens Stube (Gretchen's Room)

Gretchen am Spinnrade (Gretchen at the Spinning Wheel)

(Schubert's repeats stanza 10 and the first two lines of the refrain stanza—marked in bold here—at the end of his setting for structural and expressive reasons.)

- |  |  |
|--|--|
| 1) <b>Meine Ruh' ist hin,<br/>Mein Herz ist schwer,<br/>ich finde sie nimmer<br/>Und nimmermehr.</b> | <b>My peace is gone,<br/>My heart is sore,<br/>I'll find it never,<br/>And nevermore.</b>    |
| 2) Wo ich ihn nicht hab',<br>Ist mir das Grab,<br>Die ganze Welt<br>Ist mir vergällt.                | To be without him<br>Is like the grave;<br>The sweet world all<br>Is turned to gall.         |
| 3) Mein armer Kopf<br>Ist mir verrückt,<br>Mein armer Sinn<br>Ist mir zerstückt.                     | Ah my poor head<br>Is so distraught;<br>Ah my poor mind<br>Can think no thought.             |
| 4) <b>Meine Ruh' ist hin,<br/>Mein Herz ist schwer,<br/>ich finde sie nimmer<br/>Und nimmermehr.</b> | <b>My peace is gone,<br/>My heart is sore,<br/>I'll find it never,<br/>And nevermore.</b>    |
| 5) Nach ihm nur schau' ich<br>Zum Fenster hinaus,<br>Nach ihm nur geh' ich<br>Aus dem Haus.          | I stand by my window<br>I seek only him.<br>I run from my door<br>To be but with him.        |
| 6) Sein hoher Gang,<br>Sein' edle Gestalt<br>Seines Mundes Lächeln,<br>Seiner Augen Gewalt.          | His noble gait,<br>Lofty and wise;<br>The smile on his lips,<br>The force of his eyes.       |
| 7) Und seiner Rede<br>Zauberfluss,<br>Sein Händedruck<br>Und ach sein Kuss.                          | In the flow of his words<br>Is magical bliss.<br>The clap of his hand--<br>Ah, what a bliss! |

<p>8) <b>Meine Ruh' ist hin, Mein Herz ist schwer, ich finde sie nimmer Und nimmermehr.</b></p>	<p><b>My peace is gone, My heart is sore, I'll find it never, And nevermore.</b></p>
<p>9) Mein Busen drängt sich Nach ihm hin. Ach dürft ich fassen Und halten ihn,</p>	<p>My heart is yearning To be at his side, To clasp and enfold him And hold him tight.</p>
<p>10) Und küssen ihn, So wie ich wollt', An seinen Küssen Vergehen sollt'!</p>	<p>To love and to kiss, To murmur and sigh, And under his kiss To melt and to die!</p>
<p>[Und küssen ihn, So wie ich wollt', An seinen Küssen Vergehen sollt'!</p>	<p>[To love and to kiss, To murmur and sigh, And under his kiss To melt and to die!</p>
<p><b>Meine Ruh' ist hin, Mein Herz ist schwer ...]</b></p>	<p><b>My peace is gone, My heart is sore ...]</b></p>

Translation by Peter Salm from *Faust. Part 1* by Johann Wolfgang von Goethe (New York: Bantam, 1962), 228-33

### Figure 7b: La canzone di Greta

(Edoardo Sanguineti)

(trans. Nigel Jamieson)

### Figure 8: Auerbachs Keller in Leipzig (Auerbach's Cellar)

Goethe

(Translation: Peter Salm)

(Frosch)

Das liebe heil'ge Röm'sche Reich,  
Wie hält's nur noch zusammen?

Oh, dear old Holy Roman Empire,  
How does it still cohere?

(Brander)

Ein garstig Lied! Pfui! Ein politisch Lied  
Ein leidig Lied! Dankt Gott mit jedem Morgen,  
Dass ihr nicht braucht für's Röm'sche Reich zu sorgen.

A nasty song! A stinking political song!  
A rotten song! Each morning, thank the Lord  
that you're not running the Roman Empire.

Sanguineti

(Student 1)

La mia Germania amata,  
in due sta un po' tagliata.

My beloved Germany,  
It is/was a little divided in two.

(Student 2)

Che cesso di una litania! La canzone engagée,  
la cavolata cantata!

What a shitty litany: the song *engagée*,  
Rubbish cantata!

Henneberg

(Student 1)

Deutschland, Deutschland, einst geteiltes,  
zur Einigkeit geeiltes.

Deutschland, Deutschland, once divided,  
And rushed toward unity.

(Student 2)

Was ist das für ein Scheißgeplärre! Diese Liedermacherei,  
ein ausgemachter Blödsinn!

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