

The use of cameras or recording equipment during the performance is not allowed. Please be sure that cell phones, pagers, and other electronic devices are turned off.

Please note that late entry or reentry of the West Building after 6:30 pm is not permitted.

For the convenience of concertgoers, the Garden Café remains open for light refreshments until 6:00 pm on Sundays.

Music Department
National Gallery of Art
Sixth Street and Constitution Avenue NW
Washington, DC

www.nga.gov

COVER: Francesco Zuccarelli, *Mountainous River Landscape with Bathers*, National Gallery of Art, Washington, Wolfgang Ratjen Collection, Patrons' Permanent Fund



The Seventieth Season of
The William Nelson Cromwell and F. Lamot Belin
Concerts

National Gallery of Art
2,846th Concert

Kate Vetter Cain, soprano
Ole Hass, tenor
with
Harmonious Blacksmith

Presented in honor of
Italian Master Drawings from the
Wolfgang Ratjen Collection: 1525–1835

September 25, 2011
Sunday, 6:30 pm
West Building, West Garden Court

Admission free

Program

“Prima la musica, dopo le parole?”
Italian arias from Monteverdi to Haydn

Claudio Monteverdi (1567–1643)

From *L'Orfeo*

“Vi ricorda” / “In un fiorito prato” / “Tu se' morta”

Jacopo Peri (1561–1633)

“Tutto 'l di piango”

Antonio Cesti (1623–1669)

From *Orontea*

“Addio Corindo”

Dario Castello (c. 1590–c. 1658)

From *Sonate concertate in stil moderno*, Book 2

Sonata no. 12 à 3

Monteverdi

From *L'incoronazione di Poppea*

Duet: “Pur ti miro”

Monteverdi

From *Scherzi musicali*

“Zefiro torna”

INTERMISSION

George Frideric Handel (1685–1759)

From *Nine German Arias*

“Süße Stille, sanfte Quelle”

Handel

From *La Resurrezione*

Recitative: “Di quai novi portenti”

Aria: “Ecco il sol ch'esce dal mare”

Handel

From *Xerxes*

Duet: “Troppo oltraggi la mia fede”

Antonio Vivaldi (1678–1741)

Concerto in G Minor, RV 103

Allegro ma cantabile

Largo

Allegro non molto

Joseph Haydn (1732–1809)

Duet: “Come il foco”

The Musicians

KATE VETTER CAIN

Praised by *The Washington Post* for her “sweetness of timbre and vocal power,” soprano Kate Vetter Cain has performed at the Ash Lawn-Highland Festival, Bowdoin Summer Music Festival, Brevard Music Festival, Caramoor Festival Opera, Gamper Festival of Contemporary Music, and Tanglewood Music Festival, and has earned acclaim as a soloist with the Orchestra of St. Luke’s, ‘Rebel’ Baroque Orchestra, and Washington Bach Consort. She has sung principal roles in operas by Britten, Donizetti, Handel, Monteverdi, and Mozart, under conductors Will Crutchfield, David Effron, Christopher Larkin, Kenneth Slowik, and Ransom Wilson. A 2007 finalist in the Vocal Arts Society of Washington Discovery Series Competition, she has performed in recital on the “Promising Artists of the 21st Century Series” in San José, Costa Rica, and with pianist Nino Sanikidze at the Cleveland Art Song Festival. She has also appeared as a soloist in oratorios by Beethoven, Mozart, and Vivaldi with the Charlottesville Summer Chamber Symphony; the Masterworks Chorus and Orchestra of Washington, DC; New York’s Trinity Church; and Yale University Bach Society.

OLE HASS

Born in Hamburg, Germany, tenor Ole Hass was a member of the boys’ choir at St. Michael’s Cathedral in Hamburg, where he sang with Dietrich Fischer-Dieskau, Hermann Prey, Peter Schreier and other noted artists. At home in the Washington, DC area, Hass has performed as soloist with Cantate Chamber Singers, the newly formed City Choir of Washington under Robert Shafer, the New Dominion Chorale, and the Washington Bach Consort. His performances as Evangelist in Bach’s *St. John Passion* at the National Cathedral and in the Christmas Oratorio at Strathmore Hall received critical acclaim. Recent song recitals include Schumann’s *Dichterliebe* on the DACOR recital series in Washington as well as a performance of

Schubert’s *Die schöne Müllerin* with guitarist Jaume Torrent. Hass holds a DMA in vocal performance from the University of Maryland, College Park, and serves as editor for German-language music journals for RIPM (Retrospective Index to Music Periodicals).

HARMONIOUS BLACKSMITH

Uniquely focused on the connection between composition and improvisation in Renaissance and baroque music, Harmonious Blacksmith looks back to the age-old practices of improvising dance music and ornamenting songs. The name of the ensemble comes from the title of a famous set of harpsichord variations by George Frederic Handel. Although the title was given by Handel’s publisher, it provides a resonant image—not just of a blacksmith whistling while working, but also of musicians shaping harmonies into works of art. The group’s name also alludes to Pythagoras’ ancient discovery of acoustics, as he passed a blacksmith’s forge and noticed the higher and lower pitches of smaller and larger hammers striking the anvil.

JOSEPH GASCHO

Cofounder with Justin Godoy of Harmonious Blacksmith, harpsichordist Joseph Gascho enjoys a varied career as a baroque keyboardist and conductor, performing as a soloist and collaborative artist; conducting operas, orchestras, and choirs; editing and arranging scores; and teaching and lecturing. He has won numerous grants and prizes, including first prize in the 2002 Jurov International Harpsichord Competition. In addition to numerous performances in the United States, he served as *claveciniste repetiteur* and directed a chamber music program at the Academie d’Art-Lyrique in Aix-en-Provence, France. A 2010 recipient of the doctor of music degree at the University of Maryland, Gascho teaches at the George Washington University and at the Oberlin College Conservatory of Music’s Baroque Performance Institute.

WILLIAM SIMMS

Equally adept on the guitar, baroque guitar, lute, and theorbo, William Simms holds degrees from the Peabody Conservatory of Music and the College of Wooster. He appears regularly with the early music ensembles Modern Musick, Olde Friends Concert Artists, and Opera Lafayette. Simms is a founding member of the baroque ensemble La Rocinante. In demand as a continuo player, he has performed numerous operas and oratorios, including performances with the Cleveland Opera and New York State Baroque. He serves on the faculties of Hood College, where he is founder and director of the Hood College Early Music Ensemble, the Interlochen Center for the Arts, and Mount Saint Mary's College. He has recorded for the Centaur, Dorian, and Electra labels.

DOUG POPLIN

Violoncellist Doug Poplin performs regularly in venues throughout the metropolitan Washington, DC, area as a recitalist, chamber musician, and ensemble member. His artistic flexibility includes both early music—performing and recording on the Dorian label with the Bach Sinfonia and concertizing with the Washington Bach Consort on baroque violoncello—and experimental music on electric 'cello with the avant-garde ensemble BLK W / BEAR. Poplin received his bachelor of music degree from the University of Minnesota and continued his studies at the University of Maryland, where he was an orchestra fellow and worked with the Guarneri String Quartet. His teachers include Kenneth Slowik of the Smithsonian Institution and Harvey Shapiro of the Juilliard School.

JUSTIN GODOY

Justin Godoy's recorder playing has been praised as "sublime" (*The Washington Post*) with "nimble articulation, technical bravura, and range of expressive nuance" (*The Baltimore Sun*). In addition to his work with Harmonious Blacksmith, Godoy has performed with many leading period ensembles, including the Boston Early Music Festival Orchestra, Hesperus, Tempesta di Mare, and La Donna Musicale. As a winner of the Frank Huntington Beebe Grant, Godoy spent two years performing, teaching, and studying in Holland. He studied recorder with Saskia Coolen, Gwyn Roberts, and Heiko ter Schegget, and composition with Nicholas Maw. He is president of the Boston Recorder Society.

LESLIE NERO

A native of Washington, DC, Leslie Nero was professionally active for fifteen years in Ontario and Quebec, Canada, playing in several orchestras. Upon returning to the Washington metropolitan area, she began playing as a freelance violinist and violist with both modern and baroque ensembles. She often performs with the Bach Sinfonia, the Folger Consort, Modern Musick, Opera Lafayette, the Vivaldi Project, and the Washington Bach Consort. She also enjoys teaching violin to many eager fourth- and fifth-grade students in the Alexandria, Virginia, public schools.

Program Notes

This concert, a compendium of Italian and German arias from Monteverdi to Haydn, forms a musical parallel to *Italian Master Drawings from the Wolfgang Ratjen Collection: 1525–1835*, an exhibition of sixty-five superb drawings assembled by the European private collector Wolfgang Ratjen (1943–1997), which remains on view in the West Building through November 27, 2011. The splendors of Italian draftsmanship from the late Renaissance to the height of the neoclassical movement are showcased in works by many of the most important artists of the period, from Giulio Romano (1499–1546) to Giovanni Domenico Tiepolo (1727–1804). Ratjen, one of the most discerning collectors in the twentieth century, sought outstanding works by lesser-known artists as well as some of the few first-rate drawings by famous artists that were still on the market in the last quarter of the twentieth century. Following that example, the musicians have chosen not only arias from acknowledged masterworks, such as Monteverdi's *L'Orfeo* and Handel's *Xerxes*, but also delightful surprises from little-known operas of Peri and Cesti and from the instrumental works of Dario Castello.

The composer of vocal music achieves perfection by striking a balance between a recitative, homophonic style on one hand and a more florid, melismatic, and sometimes polyphonic style on the other. Some periods in history have favored one style over the other. In the second half of the sixteenth century, the Florentine Camerata, a group of theorists and composers, set out to recreate the way the ancient Greeks were supposed to have incanted their prose and poetry, a style that the Camerata believed should be a cross between spoken recitation and singing. Their *stile recitativo* (recitative style) became the basic method for composing their monodies and culminated in the first operas. This concert follows the historical sweep from the *stile recitativo*, as it manifested itself in the seventeenth century, through a reversal of styles during the period of florid baroque opera, and back to the straightforwardness of the classical period, when the enlightenment brought renewed interest in ancient Greece and Rome.

Composers with a mind for musical revolution have often turned to the story of Orpheus, the first great musician of antiquity, and this concert begins and concludes with excerpts from two treatments of the subject. Jacopo Peri, a member of the Florentine Camerata, is credited with writing the first opera, *Euridice*, in 1600. As the title suggests, it is the story as told from the perspective of Orpheus' wife. Monteverdi's *L'Orfeo*, first performed only seven years later, set the standard and still has a foothold in opera repertory today. In the scene consisting of three arias at the outset of this program, Orpheus is rejoicing, together with a group of shepherds, in his recent marriage to Eurydice, when Sylvia, a companion of Eurydice, arrives and reports that Eurydice has been fatally bitten by a snake. Orpheus grieves and swears to follow Eurydice into the underworld, either to bring her back or to stay there with her.

Peri's setting of a sonnet by Petrarch (1304–1374), "Tutto 'l dì piango," is another lover's lament. It gives a fitting chromatic and expressive setting to a melancholic poem.

Antonio Cesti lived a double life as Franciscan friar and opera composer and singer. His opera *Oronthea* was written for the carnival season of 1656, when he was employed by the Archduke of Tyrol. Not long thereafter, Cesti was called back to Rome by his order and installed as a tenor in the choir of the Sistine Chapel. In the opera, a beautiful young man (Alidoro) arrives wounded at the court of queen Oronthea, who soon forsakes her plans to stay single forever. Silandra, a courtesan, is also attracted to the handsome stranger, and in the aria "Addio Corindo" she tells her lover, Corindo, to leave her alone, so that she may shower her favors on Alidoro.

Dario Castello was engaged as an instrumentalist at the Basilica di San Marco in Venice, working with Monteverdi. His two books of sonatas were first published in the 1620s, and were reprinted many times, attesting to the popularity and influence of his compositions. "In stil moderno" (in modern style) describes what is now called baroque style, as opposed to the older Renaissance style. Like most of Castello's sonatas, *Sonata 12* comprises a single movement, but it features strongly contrasting sections, epitomizing the dramatic nature of early Italian baroque music.

The duet “Pur ti miro” is the final aria in Monteverdi’s mature opera *L’incoronazione di Poppea*, composed in 1642. After Poppea has used her sensual charms to get what she wants and Nero has removed all obstacles between Poppea and himself (including his former wife, Ottavia, and his advisor, the philosopher Seneca), the two join for a deceptively sincere love duet.

Monteverdi’s collection of arias titled *Scherzi musicali* (Musical Jokes) includes the joyful serenade “Zefiro torna,” set over a ground bass for the continuo. Composed for two high voices, it is often performed by two tenors, but can be just as effective when sung by a tenor and a soprano.

As a salute to Wolfgang Ratjen, whose collection includes even more fine German drawings than Italian ones, the performers have included one of the German arias of Handel, a composer who has many Italian arias to his credit as well. While in England and in charge of the Italian opera at the Haymarket Theater in London, Handel set texts by the Hamburg senator Barthold Heinrich Brockes, an acquaintance from his student days in Halle. Handel excerpted nine arias from Brockes’ complete cantata texts, *Irdisches Vergnügen in Gott* (Earthly Joy in God), and set them for soprano voice, obbligato instrument, and continuo. The aria “Süße Stille, sanfte Quelle” meditates on the calming prospect of eternity.

Handel’s oratorio *La Resurrezione* comes from his time in Italy. It was produced in 1708 at the Roman palace of the marchese Francesco Maria Ruspoli, Handel’s patron at the time. Documents from the archive of the Fondo Ruspoli give ample detail about the production, including an elaborate stage set. The performance was guided by the famous violinist Arcangelo Corelli. Based primarily on the Gospel according to John, the oratorio describes the events from Good Friday to Easter Sunday, including the story of Christ’s descent into Hell. In the recitative “Di quai novi portent,” Saint John the Evangelist ponders on the upheaval of the elements at the death of Jesus. He then sings the aria “Ecco il sol ch’esce dal mare,” noting the rising sun as a possible sign of the coming resurrection of Christ.

The most famous aria from Handel’s opera *Xerxes* is the serene “Ombra mai fu” (Never was a shade), sung by a castrato in Handel’s time. King Xerxes’ musings are soon interrupted by a comedy of errors, and calm is not restored until the end of the opera. Xerxes falls in love with Romilda, who in turn loves his brother Arsamene. In one of many twists and turns of the plot, Arsamene comes upon Romilda as she is about to leave, holding suitcases as well as a love letter to Xerxes (written by his wife, who has been hiding in men’s clothes). Romilda and Arsamene engage in a sweet brawl in the form of the duet “Troppo oltraggi la mia fede.”

Perhaps surprisingly, Vivaldi’s *Concerto in G Minor* is not a work for a string ensemble and one or more soloists. The term concerto was more loosely applied by Vivaldi and his contemporaries—for example, vocal works that J. S. Bach titled *Concerti* we now call sacred cantatas. In the case of Vivaldi’s RV 103, the instrumentation is that of a trio sonata, but the musical form closely follows a traditional concerto structure, alternating repetitions of the *ritornello* with contrasting musical episodes.

Haydn’s last opera, *L’anima del filosofo ossia Orfeo ed Euridice*, was written in 1791, intended for performance at the same (rebuilt) London Haymarket Theatre where Handel had performed his Italian operas. However, the royal patent for the theater was denied and the performance cancelled, removing the need to apply finishing touches to the score. The first complete performance was given in Florence, Italy, in 1951. The libretto by Carlo Francesco Badini sets the classical tone, introducing Orpheus as the savior of Eurydice, which he does by taming the beasts of the forest with an aria. In response, Eurydice’s father, Creonte, finally gives his permission for the two to marry. Euridyce and Orpheus pledge eternal love to each other in the duet, “Come il faco,” with which this evening’s concert comes to a close.

Program notes by Joseph Gascho and Ole Hass

Texts and Translations
Italian and German Arias from Monteverdi to Haydn
September 25, 2011

Recitative and Arias from *L'Orfeo*

Music by Claudio Monteverdi; libretto by Alessandro Striggio

Recitative: Vi ricorda

Orfeo

Vi ricorda, o bosch'ombrosi,
De' miei lung'h'aspri tormenti,
Quando i sassi ai miei lamenti
Rispondean fatti pietosi?

Sol per te, bella Euridice,
Benedico il mio tormento;
Dopo il duol vie più contento,
Dopo il mal vie più felice.

Pastore

Mira, deh mira, Orfeo, che d'ogni intorno
Ride il bosco e ride il prato.
Segui pur col plettro aurato
D'addolcir l'aria in sì beato giorno.

Messaggiera

Ahi caso acerbo, ahi fat'empio e crudele.
Ahi stelle ingiuriose, ahi ciel avaro.

Pastore

Qual suon dolente il lieto di perturba?

Messaggiera

Lassa! dunque debb'io,
Mentre Orfeo con sue note il ciel consola,
Con le parole mie passargli il core?

Pastore

Questa è Silvia gentile,
Dolcissima compagna
Della bell' Euridice: oh, quanto è in vista
Dolorosa! Or che fia? Deh, sommi Dei,
Non torcete da noi benigno il guardo.

Messaggiera

Pastor, lasciate il canto,
Ch'ogni nostra allegrezza in doglia è volta.

Do You Recall

Orpheus

Do you recall, o shady woods,
my long, bitter torments,
when the rocks, their hearts softened,
replied to my laments?

Through you alone, lovely Eurydice,
I bless my torments;
after sorrow, one is all the more content,
after woe, one is all the happier.

Shepherd

See, O see, Orpheus, how all around
the woods and the meadow smile.
Then continue, with your golden plectrum,
to sweeten the air on so blessed a day.

Messenger

Ah, bitter blow! Ah, wicked, cruel fate!
Ah, baleful stars! Ah, avaricious heaven!

Shepherd

What mournful sound disturbs this happy day?

Messenger

Alas! Must I then,
while Orpheus delights heaven with his music,
pierce his heart with my words?

Shepherd

This is the gentle Sylvia,
fair Eurydice's sweetest companion
Oh, what sadness is in her face!
What has happened now? Ah, ye gods above,
do not avert your kindly gaze from us!

Messenger

Shepherd, cease your singing,
for all our gaiety has turned to pain.

Orfeo
D'onde vieni? ove vai? Ninfa, che porti?

Messaggiera
A te ne vengo, Orfeo,
Messaggiera infelice,
Di caso più infelice e più funesto:
La tua bella Euridice ...

Orfeo
Oimè, che odo?

Messaggiera
La tua diletta sposa è morta.

Orfeo
Oimè!

Aria: In un fiorito prato

Messaggiera
In un fiorito prato
Con l'altre sue compagne
Giva cogliendo fiori
Per farne una ghirlanda a le sue chiome,
Quand' angue insidioso,
Ch'era fra l'erbe ascoso,
Le punse un piè con velenoso dente.
Ed ecco immantinente
Scolorirsi il bel viso e nei suoi lumi
Sparir que' lampi, ond 'ella al sol fea scorno.
Allor noi tutte sbigottite e meste
Le fummo intorno, richiamar tentando
Gli spirti in lei smarriti
Con l'onda fresca e con possenti carmi,
Ma nulla valse, ah! lassa,
Ch'ella i languidi lumi alquanto aprendo,
E te chiamando, Orfeo,
Dopo un grave sospiro,
Spirò fra queste braccia; ed io rimasi
Piena il cor di pietade e di spavento.

Orpheus
Whence do you come and whither are you
going? Nymph, what news do you bring?

Messenger
I come to you, Orpheus,
as an ill-fated bearer of tidings
still more ill-fated and more tragic.
Your lovely Eurydice ...

Orpheus
Alas! what do I hear?

Messenger
Your beloved bride is dead.

Orpheus
Alas!

In a Flowery Meadow

Messenger
In a flowery meadow,
with her other companions,
she was wandering, gathering flowers
to make of them a garland for her tresses,
when a treacherous snake
that was lurking in the grass
bit her in the foot with its venomous fangs.
And lo, immediately her fair face
paled, and in her eyes that luster
with which she put the sun to shame grew dim.
Then we all, horrified and dismayed,
were around her, seeking to revive
her ebbing spirits
with cold water and powerful spells;
but alas! all was in vain,
for opening her drooping eyes a little
and calling for you, Orpheus,
after a deep sigh
she expired in my arms; and I was left
with my heart full of pity and fear.

Aria: Tu se' morta

Orfeo
Tu se' morta, mia vita, ed io respiro?
Tu se' da me partita
Per mai più non tornare, ed io rimango?
No, che se i versi alcuna cosa ponno,
N'andrò sicuro a' più profondi abissi;
E intenerito il cor del Re dell'ombre,
Meco trarrotti a riveder le stelle,
O, se ciò negherammi empio destino,
Rimarrò teco in compagnia di morte.
Addio terra, addio cielo e sole, addio.

Tutto 'l di piango

Music by Jacopo Peri; text by Petrarch

Tutto 'l di piango, e poi la notte, quando
Prendon riposo i miseri mortali,
Trovomi in pianto, e raddoppiarsi i mali;
Così spendo 'l mio tempo lagrimando.

In tristo umor vo li occhi consumando,
E 'l cor in doglia; e son fra li animali
L'ultimo, sì che li amorosi strali
Mi tengon ad ogni or di pace in bando.

Lasso, che pur da l'un a l'altro sole
E da l'un' ombra a l'altra, ò già 'l più corso
Di questa morte che si chiama vita.

Più l'altrui fallo che 'l mi' mal mi dole,
Ché Pietà viva, e 'l mio fido soccorso
Vèdem' arder nel foco, e non m'aita.

Aria: Addio Corindo

From *Oronoto*

Music by Antonio Cesti; libretto by Giacinto Andrea Cicognini

Addio Corindo;
Rivolto ad altra sfera
Della fiamma primiera
Non si rammenta più l'egro cor mio.
Addio, Corindo, addio.

Vieni, Alidoro,
Consola chi si more,
E, temprando il mio ardore,
Godi in grembo a Silandra I di sereni,
Vieni, mia vita.

You Are Dead, and I Still Live?

Orpheus
You are dead, my life, and I still breathe?
You have gone from me,
never more to return, and I remain?
No, for if my songs have any power at all
I will surely descend to the deepest abyss and,
having softened the heart of the King of Shadows,
will bring you back with me to see the stars again.
Or, if malign destiny denies me this,
I will remain with you in the company of death.
Farewell, earth! Farewell, sky, and sun, farewell!

All Day I Weep

All day I weep, and then at night, when
the miserable mortals rest,
I find myself in tears and my misfortunes double;
Thus I pass my time in weeping.

In a sad mood I wear out my eyes,
and my heart in grief. I am the lowest
of animals, for the loving arrows
keep me at every hour bereft of peace.

I am weary, since from one sun to the next,
and from on shadow to the next I have already
spent most of this death that is called life.

It is more the fault of another that I grieve,
because living pity and my faithful aid
see me on fire and do not help me.

Farewell, Corindo

Farewell, Corindo;
I am going to another sphere:
my infirm heart no longer remembers
that first flame.
Farewell, Corindo, farewell.

Come, Alidoro,
comfort one who is dying,
and appease my ardor.
Enjoy blissful days on Silandra's breast.
Come, my life.

Aria: Pur ti miroFrom *L'Incoronazione di Poppea*

Music by Monteverdi; libretto by Giovanni Francesco Busenello

Pur ti miro, Pur ti godi,
Pur ti stringo, Pur t'annodo,
Più non peno, Più non moro,
O mia vita, o mio tesoro.

Io son tua, tuo son io
Speme mia, dillo, di,
Tu sei pur l'idol mio
Sì, mio ben, Sì, mio cor, mia vita, sì.

Zefiro Torna

Music by Monteverdi; text by Ottavio Rinuccini

Zefiro torna e di soavi accenti
L'aer fa grato e' il pié discioglie a l'onde

e, mormoranda tra le verdi fronde,
fa danzar al bel suon su'l prato i fiori.

Inghirlandato il crin Fillide e Clori

note temprando lor care e gioconde
e da monti e da valli ime e profonde
raddoppian l'armonia gli antri canori.

Sorge più vaga in ciel l'aurora, e' l sole,

sparge più luci d'or; più puro argento
fregia di Teti il bel ceruleo manto.

Sol io, per selve abbandonate e sole,
l'ardor di due belli occhi e' l mio tormento,
come vuol mia ventura, hor piango hor canto.

Süsse Stille, sanfte Quelle

Music by George Frideric Handel; text by Barthold Heinrich Brockes

Süße Stille, sanfte Quelle
Ruhiger Gelassenheit!
Selbst die Seele wird erfreut,
Wenn ich mir nach dieser Zeit
Arbeitsamer Eitelkeit
Jene Ruh' vor Augen stelle,
Die uns ewig ist bereit.

I Gaze at You

I gaze at you, delight in you,
embrace you, wind you in my arms.
I strive no more, think no more of death,
Oh my life, my treasure.

I am yours, yours am I,
my dearest, say it, say
you are the idol of my heart,
oh yes, my love, my heart, my life.

Return, O Zephyr

Return, O Zephyr, and with gentle motion
Make pleasant the air and scatter the grasses
in waves

And murmuring among the green branches
Make the flowers in the field dance to your
sweet sound;

Crown with a garland the heads of Phylla and
Chloris

With notes tempered by love and joy,
From mountains and valleys high and deep
And sonorous caves that echo in harmony.

The dawn rises eagerly into the heavens and
the sun
Scatters rays of gold, and of the purest silver,
Like embroidery on the cerulean mantle of
Thetis.

But I, in abandoned forests, am alone.
The ardor of two beautiful eyes is my torment;
As my Fate wills it, now I weep, now I sing.

Sweet Quietness, Gentle Source

Sweet quietness, gentle source
of peaceful serenity!
Even my soul rejoices
when I, after all this time
of self-indulging industriousness,
contemplate the peace
that awaits us in eternity.

Aria: Di quai novi portentiFrom *La Resurrezione*

Music by Handel; libretto by Carlo Sigismondo Capece

Di quai novi portenti
Ha la terra oggi ancora il sen fecondo:
Piansero gli elementi
Del lor fabbro immortal la morte fiera,
E d'un giorno che spera
Di vederlo risorto
Con gl'istessi tremori
Par che il suolo paventi i primi albori.
Ma forse dell' inferno,
Che del Dio vincitor l'asta percosse,
Gli ultimi sforzi son, l'ultime scosse.

Ecco il sol ch'esce dal mare,
E più chiaro che non suole
Smalta I prati, I colli indora.
Ma chi sa che di quell sole,
Ch'oggi in vita ha da tornare,
Questo sol non sia l'aurora.
Ecco il sol....

Duet: Troppo oltraggi la mia fedeFrom *Xerxes*

Music by Handel; Anonymous libretto after Silvio Stampiglia

Romilda
Troppo oltraggi la mia fede,
Alma fiera, core ingrato!

Arsamene
Troppo inganni la mia fede,
Alma fiera, core ingrato!

Romilda
È tiranna la mercede, che riceve
Il mio petto innamorato.

Arsamene
Non è questa la mercede, che si deve
Al mio petto innamorato.

What New Marvels

What new marvels does earth
yet bear within its fertile womb today?
The very elements have wept
for the cruel death of their immortal creator,
and this day, when we await
with hope to see him risen,
the earth shakes again
as if it feared the dawn.
But these may be the final throes of Hell,
struck down by the spear of the triumphant God,
and writhing in its last struggles.

Behold the sun which rises from the sea,
and, shining with unwonted brilliance,
enamels the fields and gilds the mountain-sides.
Perchance this sun may be
the herald of that Sun which we expect
to rise again today, returned to life.
Behold the sun....

You Insult My Faithfulness

Romilda
You insult my faithfulness,
beastly soul, ungrateful heart!

Arsamene
You betray my faithfulness,
beastly soul, ungrateful heart!

Romilda
Tyranny is the reward for
my loving heart.

Arsamene
This is not the right reward
for my loving heart.

Duet: Come il foco

From *L'Anima del filosofo ossia Orfeo ed Euridice*

Music by Joseph Haydn; libretto by Carlo Francesco Badini

Orfeo

Come il foco allo splendore
A te unita è l'alma mia.
Il mio cor dal tuo bel core
Mai diviso son sarà.

Euridice

Se per me tu senti amore,
Per te avvampa l'alma mia.
Il mio cor dal tuo bel core
Mai diviso non sarà.

Orfeo

Caro nume sospirato.

Euridice

Caro sposo, idolo amato.

Orfeo ed Euridice

Sento il nettare di Giova
Che piovendo in sen mi sta.

Orfeo

Cari detti.

Euridice

Dolci affetti.

Orfeo

Io t'adoro.

Euridice

Mio tesoro.

Orfeo ed Euridice

Né la sorte, né la morte
L'amor mio cangiar potrà.

As the Fire

Orpheus

As the fire to its radiance,
my soul is one with yours.
My heart will never be
parted from yours.

Eurydice

If you feel love for me,
my soul blazes for you.
My heart will never be
parted from yours.

Orpheus

Dear longed-for goddess.

Eurydice

Dear spouse, beloved idol.

Both

I feel the nectar of Jupiter
raining into my breast.

Orpheus

Dear utterances,

Eurydice

Sweet affection.

Orpheus

I adore you.

Eurydice

My dearest.

Both

Neither fate nor death
can ever change