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

The Seventieth Season of
The William Nelson Cromwell and F. Lammot 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, D.C; 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, D.C 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 improving 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 Jurow 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 Eclectra 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 di 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 Orontea 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 Orontea, 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’esco 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. Eurydice 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
Recitative and Arias from L’Orfeo
Music by Claudio Monteverdi; libretto by Allessandro Striggio

Recitative: Vi ricorda

Orfeo
Vi ricorda, o bosch’ombrosi,
De’ miei lunghi’aspri tormenti,
Quando i sassi ai miei lamenti
Rispondevan 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 si 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 torte da noi beignore 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,
faire 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 Eurydice ...

Orfeo
Oime, che odo?

Messaggiera
La tua diletta sposa e morta.

Orfeo
Oime!

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 trarrò a riveder le stelle,
O, se ciò negherami empio destino,
Rimarrò teco in compagnia di morte.
Addio terra, addio cielo e sole, addio.

Aria: 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!

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 trarrò a riveder le stelle,
O, se ciò negherami empio destino,
Rimarrò teco in compagnia di morte.
Addio terra, addio cielo e sole, addio.

Aria: All Day I Weep

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!

Aria: Addio Corindo

From Oronte

Music by Antonio Cesti; libretto by Giacinto Andrea Cicognini

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

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

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 miro
From L’Incoronazione di Poppea
Music by Monteverdi; libretto by Giovanni Francesco Busenello

Pur ti miro, Pur ti godo,
Pur ti stringo, Pur t’annodo,
Piu non peno, Piu non moro,
O mia vita, o mio tesoro.

Io son tua, tuo son io
Speme mia, dillo, di,
Tu sei pur l’idol mio
Si, mio ben, Si, mio cor, mia vita, si.

Zefiro Torna
Music by Monteverdi; text by Ottavio Rinuccini

Zefiro torna e di soavi accenti
L’aer fa grato e’il pie discioglie a l’onde
e, mormoranda tra le verdi fronde,
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;
Inghirlandato il crin Fillide e Clori
Crown with a garland the heads of Phylla and
Chloris
note temprando lor care e gioconde
And notes tempered by love and joy
and profonde
And sonorous caves that echo in harmony.
Sorge piu vaga in ciel Faurora, e l’ sole,
The dawn rises eagerly into the heavens and
the sun
sparge piu luci d’or; piu puro argento
Scatters rays of gold, and of the purest silver
fregia di Teti il bel ceruleo manto.

Sol io, per selve abbandonate e sole,
Crown with a garland the heads of Phylla and
Chloris
l’ardor di due belli occhi e l’ mio tormento,
Abe not反倒 the gods and the mighty
come vuol mia ventura, hor piango hor canto.

Suss’ Stille, sanfte Quelle
Music by George Frideric Handel; text by Barthold Heinrich Brockes

Süße Stille, sanfte Quelle
Ruhiger Galasenheit!
Selbst die Seele wird erfreut,
Wenn ich mir nach dieser Zeit
Arsamene

Süße Stille, sanfte Quelle
Ruhiger Galasenheit!
Selbst die Seele wird erfreut,
Wann ich mir nach dieser Zeit

Duet: Troppo oltraggi la mia fede
From 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 inamorato.

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

You Insult My Faithfulness

What New Marvels

Music by Handel; libretto by Carlo Sigismondo Capece

Di quali 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 gli’istessi tremori
Par che il suo 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,
Piu 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’auroa.
Ecco il sol....

Behold the sun which rises from the sea,
and, shining with unwornt 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....

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.

You insult my faithfulness.

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,
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and writhing in its last struggles.
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 e 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 sort, né la morte
L’amor mio cangiar potrà.

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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