



Pinchgut Opera
Dardanus (1739)
Jean-Philippe Rameau



Dardanus

Music by
Jean-Philippe Rameau

Libretto by
Antoine Le Clerc de La Bruère

Paul Agnew
Dardanus

Anna Fraser
Une Phrygienne

Paul Whelan
Anténor

David Greco
Un Phrygien

Kathryn McCusker
Iphise

Daniel Walker
Un Songe

Stephen Bennett
Teucer

Corin Bone
Un Songe

Damian Whiteley
Isménor

Cantillation

Penelope Mills
Vénus

Orchestra of the Antipodes

Miriam Allan
Une Phrygienne, Un Songe

Antony Walker
Conductor

Bernie Tan
Lighting Designer

Justin Way
Director

Edith Podesta
Choreographer

Hamish Peters
Designer

30 November and
3, 4 and 5 December 2005

City Recital Hall Angel Place

There will be one interval of 20 minutes
at the conclusion of Act II.

The performance will finish at
approximately 10.15pm on Wednesday,
Saturday and Monday, and 7.45pm
on Sunday.

Dardanus was first performed on
19 November 1739 at Paris Opéra.

Our production is based on Rameau's
1739 version, with some material from
the 1744 version.

Dardanus is being recorded for CD
release by ABC Classics, and is being
broadcast live on ABC Classic FM on
Saturday 3 December.



THE GRACE



Pinchgut Opera Ltd

Sydney's Chamber Opera Company

Pinchgut was set up in 2001 to give
Australian audiences a different
experience of opera.

We present works that are not
frequently produced but deserve to be
better known. We use more intimate
spaces – like City Recital Hall Angel
Place – where the audience can be
closer and more involved than is
possible in a conventional opera
theatre. The orchestra is visible and
part of the show.

The music is the foundation of our
productions. We believe that opera is
primarily a musical art form, so we
will always make the music as good
and authentic to the period as we
possibly can.

We work mostly with Australian singers,
players, directors and designers, many
of whom are young artists building their
careers in Australia or overseas. We
want to give Australian audiences the
opportunity to see and hear Australian
artists now living overseas. We operate
on a lean cost structure and aim to
spend as much as possible of our

funds on the artists. We plan to build
the company primarily on revenue from
box office, sponsorship and individual
donations.

Dardanus is our fourth production,
following *Semele* (2002), *The Fairy
Queen* (2003) and *L'Orfeo* (2004). All
have been recorded by ABC Classics
and released on CD. Future plans
include a second (mid-year) production,
and touring. We also hope to develop
a program working with students and
artists just starting professional careers.

Why Pinchgut Opera? Pinchgut was
the convicts' name for Fort Denison in
Sydney Harbour. We chose it because
we wanted a name that is recognisably
Sydney, easy to remember and as a
reminder of our humble beginnings and
tight budgets.

Antony Walker



Brett Leigh-Dicks
Conductor

Antony Walker studied at the University of Sydney and has been an Opera Australia Young Artist. He established the Contemporary Singers and, at 22, became Musical Director of Sydney Philharmonia Choirs. In 1997 he became Chorusmaster and staff conductor at Welsh National Opera. In 2001 with Alison Johnston he formed the professional chorus Cantillation and the chamber orchestra Sinfonia Australis and Orchestra of the Antipodes, all of which have since made numerous recordings for ABC Classics.

In 2002 Antony was appointed Artistic Director and Conductor of Washington Concert Opera. Recent engagements include *The Handmaid's Tale* and *Nixon in China* (Minnesota Opera), Handel's *Orlando* (New York City Opera), *Così fan tutte* (Hawaii Opera Theatre), *Il ritorno d'Ulisse in patria* (Pittsburgh Opera), *La Cenerentola* (Sugar Creek Festival), *L'Orfeo* (Pinchgut Opera) and, for Washington Concert Opera, *Il tabarro*, *Cavalleria rusticana*, *Esclarmonde*, *Béatrice et Bénédict*, *Stiffelio*, *Roberto Devereux* and *La donna del lago*. In Australia

Antony recently conducted concerts in Sydney and Melbourne with Emma Kirby, Cantillation and Orchestra of the Antipodes for Musica Viva.

Recently-released CDs include *The Fairy Queen* (Pinchgut Opera), a disc of Christmas carols entitled *Silent Night*, *Baroque Duets* with Sara Macliver and Sally-Anne Russell (nominated for a 2005 ARIA award and winner of the ABC Classic FM Listener's Choice Award), and *Teddy Tahau Rhodes – The Voice*, winner of the 2004 ARIA Award for Best Classical Album.

Recent awards include the Richard F. Gold Debut Artist Award from New City Opera, and the American DVD Association's Award for Music DVD Excellence for his recording of Beethoven's *Emperor Piano Concerto* with Gerard Willems and Sinfonia Australis.

Future engagements include *Tosca* for Hawaii Opera Theatre, the American premiere of Petitgerard's *The Elephant Man* for Minnesota Opera and *Tancredi* for Washington Concert Opera.



Bridget Elliot
Anténor

Paul Whelan

New Zealand-born Paul Whelan studied in Wellington and at the Royal Northern College of Music in Manchester. In 1993 he won the Lieder Prize in the Cardiff Singer of the World Competition. Career highlights include performances at Covent Garden, Netherlands Opera, Metropolitan Opera New York, Welsh National Opera, Scottish Opera, English National Opera, Opera Australia, NBR New Zealand Opera and Opéra Bastille in Paris. In concert he has appeared with the Budapest, London and City of Birmingham Symphony Orchestras, Bolshoi Theatre, Santa Cecilia Orchestra, Scottish and English Chamber Orchestras, BBC Philharmonic and Scottish Symphony Orchestras and at the Edinburgh, Dresden and New Zealand Festivals under conductors including Rattle, Bertini, Nagano, Hickox, Gergiev, Wilcock, Runcie and Santi. He has appeared in recital at Wigmore Hall, St David's Hall in Cardiff, the Cheltenham Festival and the Châtelet Theatre in Paris.

Paul's operatic repertoire includes *Marcello* (*La bohème*), *Guglielmo* (*Cosi fan tutte*), *The Count* (*The Marriage*

of Figaro), *Olivier* (*Capriccio*), *Silvio* (*Pagliacci*), *Ned Keene* (*Peter Grimes*), Demetrius (*A Midsummer Night's Dream*), Tarquinus (*The Rape of Lucretia*), Belcore and Dulcamara (*The Elixir of Love*), Escamillo (*Carmen*), the Four Villains (*The Tales of Hoffmann*), Méphistophélès (*The Damnation of Faust*) and the title roles in *Don Giovanni* and *Eugene Onegin*. Concert repertoire includes Bach's *St John Passion*, Mozart's *Requiem*, Elgar's *The Apostles*, Schoenberg's *Gurrelieder* and Delius' *Sea Drift*.

Paul performed in several concerts at the 2005 Perth International Arts Festival including Bach's *St Matthew Passion*, Mussorgsky's *Songs and Dances of Death* and Mahler's *Des Knaben Wunderhorn*. Future engagements include Amfortas (*Parsifal*) with the New Zealand International Arts Festival. CDs include *A Midsummer Night's Dream* with the LSO under Colin Davis, Kurt Weill's *Der Silbersee* under Markus Stenz and recordings with the BBC Philharmonic and Scottish Symphony Orchestras.

Justin Way



Bridget Elliot
Director

A graduate of the University of Sydney and NIDA, Justin Way has been a Staff Director at the Royal Opera House (ROH), Covent Garden since it reopened, directing revivals of *Madama Butterfly*, *The Barber of Seville* and *La Cenerentola*.

At home he has directed *Semele* and *The Fairy Queen* for Pinchgut Opera, and *Juno and the Paycock* and *The Surgeon of Honour* as part of Sydney Theatre Company's Directory project.

Justin's own productions include Bizet's *Djamilieh* (Festival Les Azuriales in France and Linbury Theatre, London) and two productions of *The Marriage of Figaro* – for Tuscany's Opera Theatre of Lucca, and for Diva Opera's 1999 tour of France and Switzerland. He co-founded Oper@Fontainebleau in France where he devised *Odalisque* and directed Mozart's *The Impresario*.

Highlights at the ROH have included working with Zeffirelli on *Pagliacci* with Plácido Domingo and on Caurier and Leiser's *Il turco in Italia* with Cecilia Bartoli. He staged an act of *Don Carlo*

for Bernard Haitink's farewell gala and *Macbeth* and *La traviata* for ROH's Education Department. He has worked on new productions of *The Queen of Spades*, *Duke Bluebeard's Castle*, *Faust*, *Rigoletto*, *Wozzeck*, *Falstaff* and *Don Giovanni*, among others.

Since *The Fairy Queen* Justin has directed a revival of *La Cenerentola* for Washington National Opera at the Kennedy Center, travelled to Rome Opera as associate director on *Il trovatore* at the Baths of Caracalla, co-revived the Czech premiere of Martinů's *Greek Passion* in Brno and been assistant director on *Der Troubadour* on the floating stage in Bregenz, Austria.

Highlights of the coming season include directing a revival of *Madama Butterfly* at the Teatro Liceu Barcelona, completing the current ROH *Ring* cycle on which he is assisting, and directing a new production of *The Abduction from the Seraglio* for Chicago Opera Theatre with the creative team who designed *The Fairy Queen*.



Shambhala
Iphise

Kathryn McCusker

Kathryn McCusker studied for her Bachelor of Music degree at the West Australian Conservatorium of Music. She has been the winner of the ABC Young Performers' Award and the Remy Martin Opera Australia Award.

As a principal soprano with Opera Australia (1994–99), her roles included Pamina (*The Magic Flute*), Ilia (*Idomeneo*), Lauretta (*Gianni Schicchi*), Marzelline (*Fidelio*), Susanna (*The Marriage of Figaro*), Zerlina (*Don Giovanni*), the title role in *Iphigénie en Tauride* and Tytania (*A Midsummer Night's Dream*, performed at the 1994 Edinburgh Festival). She also performed the roles of Romilda (*Xerxes*, Victoria State Opera) and The Countess (*The Marriage of Figaro*, West Australian Opera).

Winner of Opera Foundation Australia's 1999 Vienna State Opera Award, she spent four months working as a company principal with the Vienna State Opera. In early 2000 she appeared as Antonia (*The Tales of Hoffmann*) for Opéra de Massy.

Now based in London, engagements have included Donna Elvira (*Don Giovanni*), Holland Park Opera and Glyndebourne Festival Opera), Tirsi (*Handel's Clori, Tirsi e Fileno*, Covent Garden Festival), Isotta (*Die schweigsame Frau*) and Rosalia (Rossini's *L'equivooco stravagante*) for Garsington Opera and Ginevra (*Ariodante*, Freiburg Opera). In the 2001/02 season, covering the role of Ginevra for English National Opera, she appeared in the final performance and was immediately invited to work on a new opera by Ian Wilson for the ENO Studio. Other contemporary works include the lead role in *Rendezvous* by Australian composer Lindsay Vickery and Marie de Nostradamus in *Nostradamus* for West Australian Opera.

Kathryn has appeared with the Sydney, Melbourne and West Australian Symphony Orchestras. UK concert performances have included *Messiah*, Handel's *Belshazzar* at the Dartington International Summer School, Handel arias with the London Chamber Orchestra and Handel's *Dixit Dominus* and Vivaldi's *Magnificat* in Bath Abbey.

Paul Agnew



Bridget Elliot
Dardanus

Paul Agnew was born in Glasgow and read music as a Choral Scholar at Magdalen College, Oxford. He works regularly with the world's leading early music groups and conductors including William Christie, Marc Minkowski, Ton Koopman, John Eliot Gardiner and Philippe Herreweghe.

Regarded as the leading interpreter of the French Baroque haute-contre roles, Paul made his Paris opera debut singing the title role in Rameau's *Hippolyte et Aricie* at the Palais Garnier with Les Arts Florissants. He has returned to Opéra National de Paris to give performances of Rameau's *Platée*, *Les Boréades* and *Les Indes galantes*. He has also appeared for Opéra de Lyon and Zurich Opera.

Paul was Lufthansa Festival of Baroque Music Artist in Residence in 2004 and performs regularly at the Edinburgh Festival. Other concert appearances have included Berlioz's *L'Enfance du Christ* with the orchestra of Komische Oper Berlin, Mozart's *Davidde penitente* at Konzerthaus Vienna, *Alceste* at

the Amsterdam Concertgebouw and Handel's *La resurrezione* with the City of Birmingham Symphony Orchestra and the Frankfurt Radio Symphony Orchestra under the baton of Emmanuelle Haïm.

Paul Agnew's discography includes Beethoven Lieder, *L'Enfance du Christ* with La Chapelle Royale under Herreweghe, Mozart's *Coronation Mass* and Bach cantatas with the Amsterdam Baroque Orchestra under Koopman, Monteverdi's *Vespers*, Charpentier's *La Descente d'Orphée aux enfers* and Rameau's Grand Motets with Les Arts Florissants under Christie, and Sally Beamish's *In Dreaming* with Fretwork. His performances as Abaris (*Les Boréades*), Valère (*Les Indes galantes*) and *Platée* are available on DVD.

Highlights in the 2005/06 season include *Davidde penitente* with Royal Liverpool Philharmonic Orchestra, *Il re pastore* and a program of Mozart arias, both with Les Folies Françaises, Haydn's *L'anima filosofa* with the Radio France Philharmonic Orchestra and *Platée* at the Palais Garnier.



Ed Hughes
Teucer

Sydney-born lyric bass Stephen Bennett began his professional career in 1978 as a concert and recital singer. He was a member of the Leonine Consort and The Song Company.

Roles for Opera Australia include *Sarastro* and The Speaker in *The Magic Flute*, Guglielmo in *Cosi fan tutte*, Leporello, Masetto and the title role in *Don Giovanni*, Achilla in *Julius Caesar*, Figaro in *The Marriage of Figaro*, Publio in *La clemenza di Tito*, Trulove in *The Rake's Progress*, John Claggart in *Billy Budd* (for which he won the 2000 VAC Green Room Award for Best Operatic Artist in a Featured Role), Alidoro in *La Cenerentola*, Colline in *La bohème*, Melisso in *Alcina*, Count Ribbing in *A Masked Ball* and Hermann Ortel in *The Mastersingers of Nuremberg*.

Other operatic engagements have included Colline in *La bohème*, Prince Gremin in *Eugene Onegin* and Doctor Kolenaty in Janaček's *The Makropoulos Affair* with Scottish Opera, Méphistophélès in *Faust* for Canterbury Opera in New Zealand, Sparafucile in *Rigoletto* for New Zealand Opera and

Motorcycle Cop/First Guard in Jake Heggie's *Dead Man Walking* for State Opera of South Australia. For Pinchgut Opera he has appeared in *The Fairy Queen* and *Semele*. Recent concert engagements have included Elgar's *The Dream of Gerontius*, Stravinsky's *Pulcinella*, Haydn's *Nelson Mass* and Handel's *Messiah*. He has also given many song recitals including Schubert's *Die Winterreise* and *Schwanengesang*, Brahms' *Four Serious Songs* and Poulenc's *Chansons gaillardes*.

In 2005, Stephen has sung the role of Colline in *La bohème* for State Opera of South Australia, appeared as bass soloist in Sydney Philharmonia's extensive series of Bach cantata concerts *Immortal Bach*, and performed Bach's *St Matthew Passion* with The Queensland Choir.

Stephen Bennett appears courtesy of the School of Music, National Institute of the Arts at the Australian National University.

Damian Whiteley



Ed Hughes
Isménor

Damian Whiteley has studied with the late Maureen Callinan in Sydney, Yvonne Minton in London, Patrick McGuigan and Neil Howlett at the Royal Northern College of Music in Manchester, and Denis Hall in Switzerland. He appeared in early Mozart operas for the Mostly Mozart festival at the Sydney Opera House, Rossini bicentenary productions of *Il Signor Bruschino* and *The Thieving Magpie* and Handel's *Tamerlano* with University of New South Wales Opera.

In 1996 Damian joined British Youth Opera for a season of *Albert Herring* and *The Magic Flute*. In 1997 he appeared in Jonathan Miller's Opera Works TV series and with Broomhill Opera in Rossini's *Il turco in Italia*; he has since sung with the company in Kurt Weill's *Der Silbersee* and Kurt Schwertsik's *Fanfrelleschen Schönefußchen*. He has also appeared with Schloß Rheinsberg Chamber Opera as Achilla in Carl Graun's *Cesare e Cleopatra*. As a member of the Académie européenne de musique, Damian took part in the Peter Brook production of *Don Giovanni* at the Festival of Aix-en-Provence, and

subsequently on tour in Europe and Japan.

From 1999 to 2004 Damian was a member of the International Opera Studio at the Zurich Opera House, where he sang the title role in Lortzing's *Der Wildschütz* and Luka in Walton's *The Bear*; he has also worked for the company as a répétiteur and in 2004 made his conducting début there with Rossini's *La pietra del paragone* as well as performing in *Don Carlo*. In 2000 he made his German début in the title role of Salieri's *Falstaff* for Konstanz Kammeroper, returning to appear as Pasquarotto in Gazzaniga's *Don Giovanni* (2003) and Bartolo in Paisiello's *The Barber of Seville* (2005).

Damian made his Australian professional début last year in the roles of Caronte and Plutone in Pinchgut Opera's production of Monteverdi's *L'Orfeo*.

Penelope Mills



Bridget Elliot
Vénus

Penelope Mills holds a Master of Music degree in Operatic Performance from the Royal Northern College of Music (RNCM) in Manchester and a Bachelor of Music Education degree with Honours from the Sydney Conservatorium. She has been awarded both an AMusA and an LTCL in Vocal Performance. While in the UK, she won the D'Oyly Carte Charitable Trust Scholarship and the RNCM's Stuart Grey Scholarship and was a finalist in the Elizabeth Harwood Prize.

In 2004, Penelope made her Pinchgut Opera début, as Euridice in Monteverdi's *L'Orfeo*. That year she also performed the role of Gretel in *Hansel and Gretel* for Pacific Opera and Opera Australia. Other recent operatic roles include First Lady (*The Magic Flute*, Pacific Opera) and Tatyana (*Eugene Onegin*, Stowe Opera, UK). For RNCM she has appeared as Second Lady (*The Magic Flute*), Susanna (*The Marriage of Figaro*), Nedda (*Pagliacci*) and Zerlina (*Don Giovanni*).

Winner of several lieder and recital prizes, Penelope performs regularly

in concert as a song recitalist and has made numerous television and radio appearances. A frequent guest performer with the Sydney Concert Orchestra, SBS Youth Orchestra and Willoughby Symphony Orchestra, Penelope's recent concert engagements in Australia and the UK include Bach's B Minor Mass, Handel's *Messiah*, the Requiems of Rutter and Fauré, Vaughan Williams' *Pilgrim's Journey* and *Dona nobis pacem*, Mozart's Mass in C, C.P.E. Bach's *Magnificat*, Pergolesi's *Stabat mater*, Vivaldi's *Gloria* and Beethoven's Ninth Symphony and *Choral Fantasia*.

Engagements in 2005 have included Poulenc's *Gloria* and Beethoven's Symphony No.9 in the Sydney Opera House Concert Hall with the Sydney Concert Orchestra, *Immortal Bach* and *Carmina burana* with Sydney Philharmonia Choirs, the Australian premiere performance of works by the Finnish composer Kaija Saariaho with The Seymour Group, and the role of Fiordiligi in Pacific Opera's *Così fan tutte*. Next weekend she performs *Messiah* with Willoughby Symphony.

Miriam Allan



Bridget Elliot
Un Phrygienne

Miriam Allan was Head Chorister at Christ Church Cathedral, Newcastle and a soloist on national radio while still at school. She has been a soloist with Sydney Philharmonia Choirs, the Australian Chamber Orchestra, Chacqua, Coro Innominate and Arcadia. In 2003 she appeared in André Greenwell's music theatre work *Dreaming Transportation* at the Sydney Festival, subsequently recorded and broadcast on ABC Classic FM. Miriam has performed as a soloist and ensemble member for numerous Australian recordings including *Semele* and *The Fairy Queen* with Pinchgut Opera, *Olimpia - The Secular Cantatas* of Alessandro Scarlatti (ABC Classics), *Prayer Dances* (Move Records), *Handel Italian Cantatas* (Tall Poppies) and the feature film *The Man Who Sued God*.

Since moving to London, Miriam has been appointed to teach singing at the Westminster Under School and has appeared as a soloist with many leading orchestras and choirs in the United Kingdom and Europe, including Concerto Copenhagen, Estonian Philharmonic Chamber

Choir, II Fondamento, Leipzig's Gewandhaus Chamber Choir, London Handel Orchestra, Leipzig Chamber Orchestra, Batzdorfer Hofkapelle, Concerto Köln and ChorWerk Ruhr. She performs regularly with The Sixteen and Polyphony in performance and for recordings. In 2004 Miriam made her début at the Leipzig Gewandhaus in performances of Bach's B Minor Mass and was the soprano soloist in *Messiah* at the Handel Festival in Halle, Germany.

Recent engagements have included a solo recital in the London Handel Festival, concerts in the Barossa Festival, tours with The Sixteen in Spain and the USA and concert performances in Germany. Recent recordings include Mozart's Requiem with the Gewandhaus Chamber Choir, Handel's *Belshazzar* with the Hanover Hofkapelle and, for ABC Classics, Elliott Gyger's *The Service of Clouds*.

Anna Fraser



Simon Hodkinson
Une Phrygienne

Anna Fraser holds a Bachelor of Music in Vocal Performance from the Sydney Conservatorium and a Graduate Diploma in Vocal Performance from New England Conservatory in Boston. She has been a recipient of a Queen's Trust Grant for Young Australians, the Foundation for Young Australians Centenary Scholarship and the Australian Elizabethan Theatre Trust Scholarship, which facilitated her study in the United States.

While in Boston, Anna performed numerous roles in staged opera scenes including the title roles in *The Daughter of the Regiment* and Handel's *Alcina*, Musetta (*La bohème*), Elettra (*Idomeneo*) and Eurydice (*Orphée aux enfers*). She also sang with the Conservatory's Contemporary

Ensemble including a performance of Berio's *Sequenza III*. In 2002, Anna attended the Britten-Pears Young Artist Program in the UK and was a soloist in Handel's *Dixit Dominus* and the masque *Acis and Galatea* at the Aldeburgh Festival.

Recent performance highlights in Sydney include the role of Speranza in Pinchgut Opera's 2004 production of *L'Orfeo* and a recital program for ABC Classic FM; she has also recorded numerous concerts with the Sydney Symphony for broadcast. Anna frequently appears in recital with the Baroque vocal ensemble The Tall Poppeas, and performs extensively with Cantillation.

David Greco



Ed Hughes
Un Phrygien

David Greco completed his Bachelor of Music degree in 2003 at the Sydney Conservatorium and has since worked with Sydney's finest musical ensembles. He is a member of Cantillation and Pinchgut Opera, having performed in *The Fairy Queen* and *L'Orfeo*, in which he also appeared as Third Shepherd and Second Spirit. He made his operatic rôle début in 2003 as Papageno in *The Magic Flute* with Pacific Opera, shortly after being involved with the Sydney Conservatorium's production of *The Marriage of Figaro*.

David's concert engagements have included the rôle of Christus in Bach's *St John Passion*, Fauré's Requiem with Willoughby Symphony Orchestra and Handel's *Te Deum* with the Australia Ensemble. His performance in the

Australian Brandenburg Orchestra's Bach Coronation season led to a return invitation to appear in their *Noël Noël* Christmas concerts; next year he appears with the Orchestra in Mozart's *Coronation Mass*.

Recent engagements include Sydney Philharmonia Choirs' Bach cantata project *Immortal Bach*, Britten with the Tasmanian Symphony Orchestra, Bach Cantata No.147 with Willoughby Symphony Orchestra and Handel's *Alexander's Feast* with Collegium Musicum at the University of NSW. In August he toured as a member of Cantillation and soloist with Emma Kirkby on her recent Musica Viva concerts in Australia.

Daniel Walker



Ed Hughes
Un Songe

Composer, arranger and performer Daniel Walker has had works commissioned and performed by ensembles such as the Sydney Symphony Orchestra, Gondwana Voices, Queensland Youth Choir, The Australian Voices and Sydney Philharmonia Choirs.

In 2003 Dan was the Sydney Childrens Choir composer-in-residence; that year he also created new choral arrangements of the national anthems for the Rugby World Cup. Recent work includes *The Arafura*, written specifically for Gondwana Voices and premiered in Mexico City as part of the 2004 Songbridge festival, various orchestral and choral arrangements for ABC Classics and a new arrangement

of *Advance Australia Fair* written for the official Darling Harbour 2005 Australia Day celebrations.

As a tenor Dan has performed with Pinchgut Opera in their 2004 production of *L'Orfeo*, with The Song Company and as part of the 2003 Rugby World Choir. He is a regular member of Cantillation and Sydney Chamber Choir.

Corin Bone



Ed Hughes
Un Songe

Corin Bone graduated from the Music Department of the University of Sydney in 1999, and since then has become increasingly busy as a soloist and ensemble singer. Recent solo appearances have included the baritone solos in the Requiem masses of Fauré and Duruflé, Handel's *Messiah*, Mozart's Great Mass in C minor and *Coronation Mass*, the *Magnificats* of Pergolesi and Mendelssohn, Schubert's Mass in G, and *Absalon fili mi* by Schütz. In 2005 Corin toured extensively in country NSW with both The Song Company and the Baroque opera group Sounds Baroque, as part of the Musica Viva In Schools program.

Corin appears regularly with Cantillation, with whom he has sung on many CD releases for ABC Classics and

performed in many concerts. Corin has been a member of the chorus in each of the Pinchgut productions – *Semele*, *The Fairy Queen* and *L'Orfeo* – and performed a solo part as one of the two Young Lovers in *The Fairy Queen*.

Neal Peres Da Costa



Bridget Elliot
Harpsichord and Repetiteur

Neal Peres Da Costa was born in Bahrain (UAE) and his ancestry is Goan. He holds degrees from the University of Sydney, Guildhall School of Music, City University in London and the University of Leeds (PhD). Neal specialises in performance on historical keyboard instruments of the 17th, 18th and 19th centuries. He has performed around the world with Florilegium, the internationally renowned period instrument ensemble which he co-founded in 1991.

Neal has performed with Emma Kirkby, Nancy Argenta, James Bowman, Derek Lee Ragin, Michael Chance and Pieter Wispelwey, the Orchestra of the Age of Enlightenment, Academy of Ancient Music, Australian Chamber Orchestra, Sydney Symphony, Australian Bach

Ensemble, Salut! Baroque, The Song Company, Sinfonia Australis, Orchestra of the Antipodes and the Australian Brandenburg Orchestra. His recordings include numerous CDs with Florilegium on the Dutch label Channel Classics and a CD of 19th-century music for clarinet and fortepiano with Colin Lawson.

Neal has taught at the Royal Academy of Music, Trinity College and the University of Leeds, and at international programs in Barcelona and Urbino, Italy. Currently he is Lecturer in Musicology and Early Keyboards and Director of the Early Music Ensemble at the Sydney Conservatorium of Music.

Neal Peres Da Costa appears courtesy of the Sydney Conservatorium of Music.

Kate Golla



Bridget Elliot
Repetiteur

Kate Golla graduated from the Sydney Conservatorium in 2000 with a Bachelor of Music majoring in piano accompaniment, having studied with Elizabeth Powell and David Miller. She has worked as an accompanist and repetiteur for all the major arts organisations in Sydney, including the Sydney Symphony, Opera Australia and Sydney Philharmonia Choirs, and been on the Conservatorium staff as an accompanist for the vocal unit.

Kate has just returned from Europe, where she played for a production of Tippett's *The Knot Garden* at the Montepulciano Festival. She was awarded the prize for Best Accompanist at the 2005 Anglo Czechoslovak Trust Music Festival, leading to a performance in Prague in November this year. She

was the pianist for the 2002 Lorin Maazel Conducting Competition, and frequently works with guest conductors in Hobart and Sydney as part of Symphony Australia's conductor development program.

Kate is also a very active chamber musician, and is a member of the newly formed Sydney Omega Ensemble, consisting of members of the Sydney Symphony and the Australian Opera and Ballet Orchestra. She has recorded for ABC Classic FM and 2MBS-FM. Kate is the 2005 recipient of the Bayreuth Scholarship awarded jointly by the German Government and Opera Foundation Australia.

Hamish Peters



Bridget Elliot
Designer

Hamish Peters is a graduate of the Design course at NIDA, where he designed costumes for *The Duchess of Malfi* and sets for Nick Enright's *Country Music*, the inaugural production in the New Parade Theatre.

Film credits include *Kings Caravan* (costume design) for Myacamus Films, *Wishing You Were Here* and *Cake* with director Briony Dunn, and *Come Here Leon, The Trees and Afterlife* for the Australian Film Television and Radio School.

His work in the theatre includes *Rent* (director: Danielle O'Keefe), *Fuddy Meers* (Morgan Smallbone), *Lawrence and Holloman* (Ed Wightman), *Le Mariage forcé* (Clarence Dany), *Sleeping Around* (Katy Alexander),

How Much Is Your Iron (Brook Webb), *Zoo Story* and *Ghetto* for The Cranbrook School and *Lovoplay* for Ride On and B Sharp. He has designed *Beatrice at atyp*, *Mother Teresa Is Dead* and *The Women of Lockerbie* for Cumulus Productions and *Elegies for Angels, Punks and Raging Queens* for the Gay Games, and was Assistant Costume Designer on *The Fairy Queen* and *Semele* for Pinchgut Opera, *Dynasty: Behind the Scenes* and the mini-series *Farscape*.

Hamish also works as a Dresser for Opera Australia; he designed the set for the company's 2005 production of *Roméo et Juliette*, directed by Stuart Maunder.

Bernie Tan



Ed Hughes
Lighting Designer

In recent years Bernie Tan has lit and toured many productions, including *The Admiral's Odyssey* (Action Theatre Singapore), *Amigos* (La Boite Theatre Company), *Dreaming Transportation* (Performing Lines), *The Flood, The Seed and Mr BBQ* (NORPA), *Story Time and Write Now 2001* (The Naked Theatre Company), *Bob Cats Dancing, Bob Cat Magic and Charters Towers - The Musical* (The Queensland Music Festival), *Knives in Hens* (B Sharp), *Borderlines* (Griffin Theatre Company), *Angle City, Mary Stewart and Freak Winds* (Tamarama Rock Surfers), *Hamlet* (Pork Chop Productions) and *A Couple of Blagards* (Ensemble Theatre Company).

His opera credits include *Semele*, *The Fairy Queen* and *L'Orfeo* for Pinchgut

Opera, Dialogues of the Carmelites and *The Pirates of Penzance* for the Sydney Conservatorium, and *Cosi fan tutte* for Pacific Opera.

In association with Nick Schlieper Bernie has worked on the *Ring* cycle and *Parsifal* for State Opera of South Australia, *Two Brothers, Great Expectations, Inheritance* and *The Visit* for Melbourne Theatre Company, *School for Scandal* for Sydney Theatre Company and *Twinkle Twinkle Little Fish* for Windmill Performing Arts.

He has toured and re-lit *Copenhagen* (Nigel Levings), *Stones in His Pockets* (Gavan Swift) and *The Christian Brothers* (Brett Graham) for STC and *Small Poppies* (Steven Hawker) for Company B.

Edith Podesta



Bridget Elliot
Choreographer

Edith Podesta is a NIDA graduate in both acting (2000) and movement (2004). Her movement direction and choreography credits include *The Flats* (PACT Theatre), *Cosi fan tutte* (Sydney Conservatorium), *Animal Farm* (Aha! Productions), *The Fairy Queen* (Pinchgut Opera) and, for NIDA – *Plasticine, Big Love, The Winter's Tale* and *Icarus on the Floor of Heaven*. She also devised and directed *Underbelly, Left Side Numb* and *78/60*.

This year Edith has been movement director/choreographer on *Three Furies: Scenes from the Life of Francis Bacon* (Sydney Festival), *Troy's House* (La Mama at the Carlton Courthouse),

Le Mariage forcé (Lycée Condorcet and Bread and Butter Theatre), *To the Green Fields Beyond* (Tamarama Rock Surfers Theatre Company) and *President Wilson in Paris* (HIT Productions), as well as the MTV Australia Video Music Awards.

As an actor, Edith's engagements have included *Blue Italian*, *The Flats*, *91% Are Happy*, *The Eumenides*, *Naked with a Blue Light* (Short and Sweet Festival), *Women of Troy* (Belvoir Downstairs) and, most recently, *Death in Venice* for Opera Australia. Her television credits include *All Saints*, *Blue Heelers*, *Fireflies*, *Love My Way* and *Headland*.

Andrew Johnston



Bridget Elliot
Production Manager

Dardanus is Andrew Johnston's second Pinchgut opera as Production Manager, after *L'Orfeo* in 2004. He was also Production Assistant on *The Fairy Queen* and *Semele*. Originally trained as an actor at the Bristol Old Vic

Theatre School, Andrew has worked in the arts in many guises: as an actor, script supervisor for television, script assessor, score reader and in numerous arts administration roles.

Ali Aitken



Bridget Elliot
Stage Manager

Ali Aitken's stage management credits range from *Cosi fan tutte* and *Hansel and Gretel* (Pacific Opera) to regional NSW tours of *The Prospectors* (MonkeyBaa) and *The Tempest* (ACTT), an international production of *Peter Pan* in Hong Kong, *Death Variations* (East Coast Theatre Co/B Sharp), two sell-out seasons of *Myth, Propaganda and Disaster in Nazi Germany and Contemporary America* (Griffin Theatre/Tangent Productions), *Blood Brothers*, *The Importance of Being Earnest*, *La Cage aux Folles*, *Rhinoceros*, *Contagion* and *The Opposite Sex*. Ali worked as Assistant Stage Manager on *L'Orfeo*.

She has also spent a fair amount of time playing up on stage and in front of a camera, most notably in *The Wizard of Oz*, *Journey to the West*, *The Rival*, *The Women*, *Wind in the Willows*, *My Fair Lady*, *Beauty and the Beast*, *Annie* and *The King and I*.

Her production credits include *Anything Goes*, *Red Hot and Cole* and *Snow White*.

Cantillation

Cantillation is a chorus of professional singers – an ensemble of fine voices with the speed, agility and flexibility of a chamber orchestra. Formed in 2001 by Antony Walker and Alison Johnston, it has since been busy in the concert hall, opera theatre and the recording studio.

Performances have included Adams' *Harmonium* and *On the Transmigration of Souls*, Ross Edwards' *Symphony No.4 Star Chant*, Haydn's *Nelson Mass* and Jonathan Mills' *Sandakan Threnody* (all with the Sydney Symphony), concerts with Andrea Bocelli and, most recently, touring in regional NSW, concerts with Emma Kirkby and Orchestra of the Antipodes in Sydney and Melbourne (both for Musica Viva), and performing in the Sydney Symphony's *Shock of the New* program.

Recordings for ABC Classics include great choral masterpieces of the

Renaissance, Fauré's Requiem, Orff's *Carmina burana*, a collection of contemplative 20th-century sacred works entitled *Prayer for Peace*, Handel's *Messiah* and a Christmas disc, *Silent Night*. Future CDs include folksongs and works by Grainger, and the choral works of Ross Edwards.

As well as appearances for Pinchgut Opera, Cantillation has sung for the Dalai Lama, recorded all the anthems for the Rugby World Cup (and performed at the opening ceremony) and recorded soundtracks for several movies, including Christopher Gordon's Emmy-nominated soundtrack for *Salem's Lot*. Cantillation's performance of Allegri's *Miserere* was used by Bangarra Dance in *Clan*, seen around Australia in 2004. In 2006 Cantillation will be singing with the Sydney Symphony in Rachmaninov's *The Bells*, and recording the Mozart Requiem and a disc of vocal transcriptions.



Hugh Hamilton

Orchestra of the Antipodes

Orchestra of the Antipodes...are clearly a band of virtuosos. The bass line, in particular, is firmly etched, rich and warm, and nicely reinforced by lutes, theorbo and audible guitar.

(International Record Review, May 2005)

Initially formed as the Baroque arm of Sinfonia Australis, Orchestra of the Antipodes has rapidly developed a thriving life of its own. Formed of Australia's best early music players including Erin Helyard, Neal Peres Da Costa, Daniel Yeadon and Anna McDonald, Orchestra of the Antipodes takes its place amongst fine period instrument ensembles.

Its debut CD – Handel's *Messiah* (also released on DVD) – drew widespread critical acclaim, and a subsequent disc of Bach arias and duets with soprano Sara Maciver and mezzo-soprano Sally-Anne Russell quickly became a best-seller, and was nominated for an ARIA award in 2004. Also in 2004,

Orchestra of the Antipodes recorded the complete Brandenburg Concertos, to be released in 2006. Most recently released are Pinchgut Opera's performances of Purcell's *The Fairy Queen* and Monteverdi's *L'Orfeo*, and a CD of Baroque duets featuring the Pergolesi *Stabat mater*, winner of the ABC Classic FM Listener's Choice Award in 2005.

Projects this year have included appearances at the Art Gallery of NSW and concerts, recording and a tour with English soprano Emma Kirkby. In 2006 Orchestra of the Antipodes will be working on several CDs including Mozart, Purcell and a disc of Bach with Teddy Tahu Rhodes.

Violin 1

Rachael Beesley*
Franz Geissenhof, Vienna, Austria, 1813
Stephen Freeman
B.J. Boussu, Brussels, Belgium, 1759
Julia Fredersdorff
Anonymous, Mittenwald, Germany, early 18th century
Matthew Bruce
Anonymous, Germany, 18th century, after Stradivarius
Elizabeth Pogson
Anonymous, after Sebastian Klotz, bow courtesy of Australian Brandenburg Orchestra

Violin 2

Sophie Gent
Arthur Robinson, Perth, Australia, 1998, after Amati
Myee Clohessy
Anonymous, Mittenwald, Germany, c.1790
Dominic Glynn
Simon Brown, Sydney, Australia, 2005, after Guarnerius
Hannah Siess
Lockey Hill, London, England, c.1770
Leigh Middenway
Peter Wamsley, London, England, c.1750

Viola 1

Valmai Coggins
Adele Beardsmore and Alan Coggins, Blackheath, Australia, 1995, after the Gibson Stradivarius, 1734
Amelia Peachment
Perry and Wilkinson, England, 1790

Viola 2

Nicole Forsyth
Tenor viola by Ian Clarke, Biddeston, Australia, 1998, after Giovanni Paolo Maggini, 'Dumas', c.1680
John Ma
Simon Brown, Sydney, Australia, 2001

Cello

Daniel Yeadon
Michael Watson, England, 1991, after Guarnerius
Jamie Hey
Five-string cello by Warren Nolan-Fordham, Melbourne, Australia, 1986, after Peregrino Zanetto, Brescia, Italy, c.1581
Rosemary Quinn
Anonymous, Germany, early 19th century

* Rachael Beesley sponsored by Grosvenor Financial Services



** Piccolos sponsored by Holman Webb Lawyers

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*** Neal Peres Da Costa sponsored by John Lamble AO

Production Credits

Andrew Johnston
Production Manager

Ali Aitken
Stage Manager

Brigitte Jonas
Assistant Stage Manager and Production Assistant

Frank Kovac
Set construction

Neal Peres Da Costa and Kate Golla
Repetiteurs

Neil Fisher
Production Electrician

Brent Forstrum-Jones
Assistant Production Electrician

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Natalie Shea
Program Editor

Natalie Shea and Alison Johnston
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Leenie Cambage
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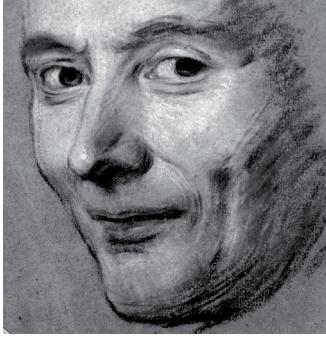
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Plant construction

Matt Butcher, Ben Slade
and Peter Bertoni
Soldiers

Jean-Philippe Rameau



Pastel by Maurice-Quentin Delatour (1704-1788), thought to be of Jean-Philippe Rameau. Reproduced courtesy of Musée Antoine Lécuyer, Saint-Quentin, France

Jean-Philippe Rameau lived a long life. Born in Dijon in 1683, he died at age 81 in Paris on 12 September 1764. His life overlapped those of Bach (1685-1750), Handel (1685-1759), Domenico Scarlatti (1685-1757) and Telemann (1681-1767).

Rameau has been described by a contemporary as having 'a sharp chin, no stomach, flutes for legs'. He was extremely tall and thin; 'more like a ghost than a man,' recorded another. His father was an organist in Dijon, his mother a member of the lesser nobility.

Not much is known about Rameau's early life. At 18 (1702) he was sent to Italy to study music but got no further than Milan. What he did there is not known but it seems he returned to France within a few months. Church records show him popping up in several places in France over the next 20 years, mostly as an organist on short-term contracts. The next confirmed sighting was in 1709 where he succeeded his father at Notre Dame Cathedral but he was gone from there by 1713 because in that year the city of Lyon was about to celebrate the Treaty of Utrecht: Jean-Philippe Rameau was appointed Musical Director for the ceremonies but the musical element was cancelled and the money given to the poor.

Rameau continued his nomadic wanderings between 1713 and the early 1720s. He appeared in Dijon, Clermont and Lyon, sometimes signing long-term contracts as an organist and failing to honour them. A story about his escape from a contract at Clermont Cathedral has him composing a mass so awful that the chapter conceded that they could not keep a composer who wanted to leave. In this period, though, he wrote his *Traité de l'harmonie* and *Nouveau système de musique théorique*. There are published keyboard works and cantatas from this time but he became known as a theoretician before he was recognised as a composer.

By 1724 he was in Paris and, it seems, he never left. The following year two Louisiana Indians were 'displayed' in a theatre and Rameau wrote music to accompany their dances: *Les Sauvages*.

In 1726, at age 42, Rameau married Marie-Louise Mangot. She was 19 and the daughter of a family of musicians, originally from Lyon. It seems to have been a happy marriage and produced four children, of whom one boy and one girl survived their father. Rameau continued his theoretical writings and worked as a jobbing organist – there is no record of any fixed appointment anywhere – and teacher.

Opera appears in his résumé in the early 1730s. The first work composed was *Samson – a tragédie en musique* for which the libretto (still in existence) was written by Voltaire. The

Dardanus

music can be dated at 1733 but was unpublished, censored, unperformed and lost. Somewhere around then Rameau met Le Riche de la Pouplinière, a wealthy man who was to become his patron. *Hippolyte et Aricie* was the first product of this patronage. It was performed privately in 1733 in La Pouplinière's house with his singers and orchestra, and on 1 October that year, just after Rameau's 50th birthday, the opera was performed at the Paris Opera. The work created a storm. Lully was the gold standard for French opera and the Lullists were very unhappy about any departure from his rules. In 1749 Rameau wrote *Naïs*, a *pastorale héroïque* to celebrate the Peace of Aix-la-Chapelle (ending the War of the Austrian Succession). In England Handel was composing the *Royal Fireworks Music* for similar celebrations.

Rameau continued to live as part of La Pouplinière's household and for several periods he and his family lived in apartments in his patron's house. He continued to compose operas and opera-ballets and to write musicological works.

Dardanus was the product of 1738-39. At the first performances (there were 26 initially) the reception was cool. The reservations were not, it seems, about the music but the plot and poetry. Rameau sought help from another poet and a revised version was presented in 1744. This was better received. (Our production is an amalgam of the best parts, musically, from the two versions.) It was revived in 1760 and again, after Rameau's death, in 1768 and 1771. After that, performances were few and infrequent. The French public fell for Italian opera buffa and all but forgot their own geniuses for a couple of hundred years.

More operas and opera-ballets by Rameau followed after *Dardanus*: *Platée* (1745), *Zoroastre* (1749) and *Les Paladins* (1760). All were well received, except by the Lullist traditionalists. Rameau also continued theoretical writings. He wanted to be famous for these, more than for his music. Late in life he said he regretted the time spent composing, as that had taken time he could have spent writing.

This was the Age of Reason and Rameau, a friend of Rousseau, believed harmony could be reduced to mathematical rules. He sent one of his papers to Johann Bernoulli (a Swiss mathematician, brother of the more famous Jacob Bernoulli, whose theories on fluid dynamics became the basis of the aerofoil), seeking and receiving his seal of scientific approval.

Towards the end of his life Rameau found his creative powers weakening but his reasoning powers remained. He continued to write and just four months before his death he was ennobled by the Emperor. He seems to have had good health throughout his life until the fever from which he died on 12 September 1764. He was buried in St Eustache, near Les Halles. The precise site in the church is unknown though there is a fairly modern plaque to his memory in one of the chapels.

By this time, Rameau's fame ensured a send-off with great ceremony. Three memorial services were held in Paris and others throughout France. His widow lived until 1785 but nothing is known of his descendants.

Some described Rameau as mean, bad tempered, unapproachable and unsociable. But he had enemies and perhaps these were judgments coloured by disagreements. One story perhaps gives greater insight into his character. Michel-Paul-Gui de Chabanon, a young friend (later a member of Académie Française, occupying the seat subsequently taken by Victor Hugo), saw him at a performance of his *Castor et Pollux* at Fontainebleau not long before his death. Chabanon records:

'I ran towards him to embrace him; he started abruptly to take flight and came back only on hearing my name. Then, excusing the weirdness of his welcome, he said he avoided compliments because they embarrassed him and he never knew how to reply.'

Jean-Philippe Rameau is generally considered to be one of the most significant French composers of the high Baroque era. He is remembered above all for his many theoretical and polemical writings as well as his richly innovative compositions, some of which were the focus of heated debate during his life time. His output earned him an unsurpassed level of honour and praise, and has left an indelible mark in the history of music.

Perhaps one of the most striking facts about Rameau is that he only made a name for himself relatively late in life. It was his stage works, described variously as *tragédies en musique*, *opéras*, *opéra-ballets* or *comédie-ballets*, that were to catapult him to fame and notoriety. His first *tragédie en musique*, *Hippolyte et Aricie*, was first performed in 1733 and was followed by several other successful large-scale works including *Les Indes galantes* (1735), *Castor et Pollux* (1737), *Les Fêtes d'Hébé* (1739), and *Dardanus* (1739). During this relatively productive period Rameau gained the financial support of influential patrons including the Prince of Carignan and the extremely wealthy tax collector Alexandre-Jean-Joseph Le Riche de la Pouplinière in whose employ he remained until 1753. La Pouplinière's social events provided Rameau with opportunities to meet other musicians, artists, aristocrats and important philosophers, writers and infamous figures including Voltaire, Rousseau and Casanova, some of whom also generously supported him.

Rameau's overwhelming popularity led, in 1745, to the award of an annual pension by Louis XV King of France, and this honour and security must surely have inspired Rameau to his greatest productivity and success; he produced at least eleven more dramatic works by 1749 including *Platée* (1745), *Pygmalion* (1748) and *Zoroastre* (1749). Between the ages of 50 and 66 (quite elderly by 18th-century standards) Rameau witnessed at least 25 of his operas and ballets performed, a staggering achievement that could not be boasted by any other French composer of the era. The success of his stage works can be measured by the numerous revivals they received throughout the 18th century.

Yet it was Rameau's stage works, particularly his *opéras* and *tragédies* produced in the 1730s, that created a two-way split among the musical cognoscenti in Paris. One side supported Rameau; the other derided his compositions, accusing him of breaking with the sacrosanct tradition of French opera established by Jean-Baptiste Lully (1632-1687). Lully's influence and hold on operatic tradition was established during the golden reign of Louis XV's great-grandfather, Louis XIV 'the Sun King'. At his Paris palace (the Louvre), and his country palace at Versailles, Louis XIV established, during the second half of the 17th century, a distinctive genre known as the 'court ballet'. This was a fairly large-scale staged musical-dramatic work with elaborate costumes and scenery and featuring members of the court aristocracy (an ingenious way of keeping the more dangerous members of his court occupied and under his control) together with professional dancers. Louis XIV himself took part in such productions and was known as a talented dancer. He also established a hierarchical system of music-making at court. His 200-odd musicians were divided into three institutions, namely 'The Music of the Royal Chapel', 'The Music of the Chamber' and 'The Music of the Great Stable', all with varying functions and producing string and wind players and instrument makers of the highest calibre. Already under Louis XIV's predecessor Louis XIII, a large string ensemble known as the Vingt-quatre Violons du Roi (Twenty-Four Violins of the King) had been established. Further to this, Louis XIV established in 1648 the Petits Violons (Small Violin Ensemble) and the two groups accompanied all sorts of entertainments including ballets, balls and so on.

Such was the state of music-making when Lully became one of Louis XIV's favourite musicians. With royal support, Lully was able to purchase in 1672 the exclusive right to produce sung drama and created the institution known as the Académie Royale de Musique. By this time, Lully had learned

and absorbed operatic styles of both France and Italy and had also produced successful comédies-ballets, combining opera and ballet. But in order to produce full-scale opera he had to take into consideration the expectations of the extremely influential French literary movement, which demanded that poetry and drama play a major role, if not the major role, on stage. The other imperative was the already existing ballet tradition. With the help of librettist Jean-Philippe Quinault, Lully devised the new form of opera known as *tragédie en musique* and later *tragédie lyrique* that successfully brought together all these elements.

Quinault's *tragédies* were set in five acts and combined ancient tales or myths with lighter entertainments or *divertissements* which contained elaborate and colourful dances and choral singing, often with no real link to the plot. These *divertissements* were meant for the amusement of the public. Lully's supreme talent lay in his ability to represent the grandeur of Louis XIV's court and reign in the music, through the French overture with its two distinct sections, the ballet music, spectacular choruses, the adaptation of popular Italian recitative to French style, and the invention of the lyrical and simple air. He skilfully created dramatic focus by his idiosyncratic mixture of recitative, air and instrumental music. Here, emotions were conveyed by simple means. The type of vocal fireworks that so dominated Italian opera was eradicated and the music became tuneful with simple and understated ornamentation. The drama and declamation of the words came to be emphasised, while spectacle and sheer entertainment were achieved through the ballets, staging and costumes.

Well into the 18th century, many composers emulated Lully's operatic framework, occasionally adding to it with Italian-style arias, or expanding on the entertainments, the harmonic complexity and so on. Rameau was certainly no exception, however while preserving the essence of Lully's form, he made many changes. Some of these went hand in hand with his theory of harmony; melodies took particular shapes based on the relationship and movement between triads in his newly developed tonal system. And he used a veritable painter's palette of chords and progressions which were extremely rich and thick in texture and helped create drama and suspense through continual emphasis of dissonance and its release in consonance.

It was such elements that upset Lully's supporters, who initially found Rameau's music unnecessarily complicated, difficult to understand, unnatural, rough and even grotesque. In his defence, Rameau made it known in the preface to *Les Indes galantes* that he had 'sought to imitate Lully, not as a servile copyist, but in taking, like him, nature herself – so beautiful and so simple – as a model.' The dispute intensified with the production of each new Rameau opera during the 1730s, but by the 1750s the tide turned and those who had once rejected Rameau, fearing that his style would overshadow the music of their revered Lully, came to regard Rameau as the greatest contemporary French composer.

Rameau's *tragédie en musique Dardanus* was produced at the height of the dispute, in 1739, and there were many differing opinions as to the value of the work. Most of them, it seems, were negative. The work was performed 26 times in its first run but achieved only luke-warm praise and success despite the enthusiastic actions of Rameau's supporters who sought to extend the run by attending in large numbers (about 1000) every night. It would seem that there were indeed some deficiencies in the original version because for its revival in 1744, Rameau and librettist Le Clerc de La Bruère reworked the plot and the opera as a whole. In fact an entirely new plot was devised for the last three acts and the 1744 edition described the work as a new 'tragédie'. There is little to inform of the work's success in the revised form but by 1760, when *Dardanus* was revived yet again, it was generally considered to be among the finest of Rameau's stage works.

The choice of which version to use for a revival of *Dardanus* is not simple. Certainly, in the 1744 version there is an increase in dramatic suspense and emotion between the main protagonists, but in order to achieve that, other features are suppressed. Ironically, a contemporary criticism of the 1739 version indirectly points to its great value. One journalist noted that 'people were struck by the harmonic richness but there is so much music that in three whole hours the orchestra didn't have time so much as to sneeze.' No doubt Rameau took this to heart because the 1744 version omits some of the most outstanding movements and modifies and reduces others, to the extent that the music suffers greatly. As historian Graham Sadler has put it, 'The fact remains that the original 1739 version of *Dardanus* is, in purely musical terms, one of Rameau's most powerful and inspired creations.'

Pinchgut Opera's production (the first in Australia) of *Dardanus* is based primarily on the original 1739 version with some additions from the 1744 version, notably the superb and unforgettable prison scene 'Lieux funestes' in Act IV scene 1. This is written in the form of a monologue, to which Rameau added an extraordinary bassoon obbligato. The piece also contains sequences of chromatic harmonies and bitter dissonances that cannot be found in his other works. And to safeguard against an overly lengthy modern revival, Pinchgut has made one other significant change: the original Prologue, which largely sets a scene unrelated to the main plot, has been omitted.

Dardanus contains many memorable scenes and music including two ceremonial *divertissements* in Acts I and II. Here, airs, choruses and dances are arranged according to the custom in France at the time. But unlike other contemporary operas, these and other *divertissements* relate to and extend the plot. In the Act III celebrations after *Dardanus* has been captured, Rameau includes several inventive movements including a reworking for duet and chorus of his fabulously bubbly harpsichord piece *Les Naias de Sologne* (1724). This is shockingly contrasted with the appearance of the sea monster, a sudden twist in the plot which was the type of standard rhetorical device used by French librettists of the era. Act IV produces the sublime dream sequence with the trio and chorus 'Par un sommeil agréable'. The memorably haunting nature of this scene has led the English Rameau specialist Cuthbert Girdlestone to remark that it is 'at once an inducement to sleep, a berceuse and an impression of the state of sleep'. In other vocal numbers Rameau creates high tension and tortured feelings with anguished dissonances and falling or sighing appoggiatura-like figures.

The ballet music in *Dardanus* is also stunning. There are some thirty dance movements, all rich with harmonic invention, extraordinary melodies and masterful orchestration. The Menuets, Tambourins and particularly the Act V Chaconne demonstrate Rameau's supreme resourcefulness as a composer.

Rameau was described by many of his contemporaries as 'the composer of *Dardanus*'. Yet in modern times *Dardanus* has rarely been performed. Girdlestone was of the opinion that '*Dardanus* is a musician's opera, and operas that appeal only to musicians remain within their scores where not even musicians often seek them out.' There may be some truth in this, however, the sheer freshness and inventiveness of Rameau's score cannot but appeal to modern audiences who have been starved of this wonderfully suave French style. Rameau's music, and *Dardanus* in particular, provides a special glimpse of the 18th century which cannot be viewed elsewhere.

Pinchgut Opera Year 5, 2006

"We must decide what to do next year ...

Is now the time to leave the Baroque?

There are still so many great works to do ...

Jan Brown really wants us to do Vivaldi's *Farnace* ...

But there are so many wonderful works after the Baroque that we could be doing!

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Ah, I know just the person and I'm pretty sure he's available ..."

For the rest of the story, please read our newsletters in the New Year.

If you are not on the newsletter list, email liz@pinchgutopera.com.au or write to us at PO Box 239 Westgate 2048

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Dardanus

Unlike in Rameau's day, it is now the custom for the house lights to be turned down during dramatic performances. This libretto is provided for later reference.

ACT I Scène 1

Iphise

Cessé, cruel Amour, de régner sur mon âme;
Ou choisis d'autres traits pour te rendre vainqueur.
Où m'entraîne une aveugle ardeur?
Un ennemi fatal est l'objet de ma flamme;
Dardanus a soumis mon cœur.
Manes infortuné, que sur le sombre rive
Précipita son bras victorieux,
Rappellez dans mon cœur la raison fugitive.
Du fond de ces tombeaux, que votre voix plaintive
S'éleve, et condamne mes feux...
Hélas! votre ennemi remporte la victoire!
Vous irritez ma flamme, et n'offrez à mes yeux
Que le spectacle de sa gloire.

Iphise

Cruel Love, rule my soul no longer;
or choose some other arrow to establish your victory.
Where is blind passion dragging me?
A deadly enemy is the object of my desire;
Dardanus has my heart under his control.
O unfortunate spirits of my ancestors, cast onto the dark
shore by his victorious arm:
reason has deserted my heart – compel it to return!
May your sad voices rise up from the depths of these tombs,
and condemn my passion...
Alas! your enemy is the victor!
You fan the flames my passion, and offer my eyes
only the spectacle of his glory.

ACT I Scène 2

Teucer

Ma fille, enfin le ciel seconde mon courroux.
Anténor en ce jour vient servir ma vengeance.
C'en est fait, Dardanus va tomber sous nos coups.
L'éclat de nos exploits rejoindra sur vous.
Mon vaillant défenseur ne veut pour récompense
Que le titre de votre époux.

Teucer

My daughter, at last heaven comes to the aid of my wrath.
Antenor comes this very day to serve my vengeance.
It is done: Dardanus will fall beneath our blows.
And you too will gain from the glory of our exploits:
my valiant defender seeks no reward
but the right to call himself your husband.

Iphise

Je frémis...

Teucer

Le prince s'avance.

Iphise

I feel myself shudder...

Teucer

The prince draws near.

ACT I Scène 3

Anténor

Princesse, après l'espoir dont j'ose me flatter,
Je réponds des exploits que je vais entreprendre:
Je combattrai pour vous défendre,
Et pour vous mériter.

Antenor

Princess, led by the hope with which I dare flatter myself,
I here commit to undertake great deeds:
I shall fight to defend you
and to be worthy of you.

Iphise

D'un héros tel que vous, nous devons tout attendre;
Mais... Dardanus est fils du souverain des cieux:
Ce dieu semble veiller au succès de ses armes.

Iphise

A hero like you surely will not disappoint our hopes!
But... Dardanus is the son of the ruler of the heavens:
that god, it seems, guarantees him success in battle.

Anténor

S'il est protégé par les dieux,
Je suis animé par vos charmes.

Antenor

He may be protected by the gods,
but I am inspired by your charms.

Teucer

Par des nœuds solennels,
Rendons notre union plus sainte et plus certaine.
Pour recevoir nos serments mutuels,
Que ces tombeaux servent d'autels:
Ils sont plus sacrés pour ma haine,
Que les temples des immortels.

Teucer

By solemn ties
let us sanctify and strengthen the bond between us.
Let these tombs serve as altars
to receive our vows, one to another:
the hatred I bear makes them holier
than the temples of the immortal gods.

Anténor et Teucer

Manes plaintifs, tristes victimes,
Nous jurons d'immoler votre fatal vainqueur.
Dieux qui nous écoutez, qui punissez les crimes,
C'est vous qu'atteste ici notre juste fureur.
Grands dieux! de mille maux accablez le coupable
Qui trahira ses serments;
Et dans son cœur, pour comble de tourments,
Faites tonner la voix impitoyable
Des remords dévorans.
Par des jeux éclatans, consacrez la mémoire
Du jour qui voit former ces nœuds.
Peuples, chantez le jour heureux
Qui va réparer votre gloire.

Antenor and Teucer

Sorrowful spirits of our fathers, wretched victims,
we swear to slay your deadly conqueror.
You listening gods, you who punish crimes,
you are witnesses here to our just fury.
Great gods, bury beneath a thousand ills the guilty man
who would betray his vows;
and to crown his torments,
let the pitiless voice of gnawing remorse
thunder in his heart.
With brilliant games, consecrate the memory
of the day that sees these bonds sealed.
Sing, you people, of the happy day
which is about to restore your glory.

Chœur des Peuples et des Guerriers phrygiens

Par des jeux éclatans, consacrons la mémoire
Du jour qui voit former ces nœuds.
Chantons le jour heureux
Qui va réparer notre gloire.

Chorus of Phrygian people and warriors

With brilliant games, let us consecrate the memory
of the day that sees these bonds sealed.
Let us sing of the happy day
which will restore our glory.

Une Phrygienne

Allez jeune guerrier, courrez à la victoire,
Le prix le plus charmant vous attend au retour.
Que votre sort est doux! vous volez à la gloire,
Sur les ailes du tendre Amour.

Anténor et Chœur

Mars, Bellone, guidez nos coups;
Dieux des combats, protégez-nous.

Anténor

Guerriers, je remplirai bientôt votre espérance;
Il faut vous occuper de soins plus importants,
Allez vous préparer pour ces heureux instans
Qui doivent couronner la gloire et la vengeance.

Anténor, Teucer et Chœur

Mars, Bellone...

Iphise

Je cède au trouble affreux qui dévore mon cœur,
De mes sens égarés puis-je guérir l'erreur?
Consultons Isménor, ce mortel respectable
Perce de l'avenir les nuages épais.
Heureuse, s'il pouvait par son art secourable
Rappeler dans mon cœur l'innocence et la paix.

ACT II Scène 1

Isménor

Tout l'avenir est présent à mes yeux.
Une suprême intelligence
Me soumet les enfers, et la terre, et les cieux.
L'univers étonné se tait en ma présence.
Mon art m'égal aux dieux.
Cet art mystérieux
Est un rayon de leur toute-puissance.

ACT II Scène 2

Isménor

On vient... c'est Dardanus.
Est-ce vous que je vois?
Dans ces lieux ennemis, quel dessein vous amene?
Du barbare Teucer, tout suit ici les loix:
Fuyez! Pourquoi chercher une perte certaine.

Dardanus

Non, vos conseils sont vains.
Un intérêt trop cher auprès de vous m'entraîne.
Mon repos, mon bonheur, ma vie est dans vos mains.

Isménor

Vous trouverez en moi l'ami le plus fidèle.
Dans les horreurs d'une guerre cruelle,
Vous avez respecté ce tranquille séjour,
Azile heureux, qu'a consacré mon zèle
Au dieu puissant dont vous tenez le jour!

À remplir vos vœux tout m'engage,
Le sang dont vous sortez, l'éclat de vos travaux:
C'est au dieu que je sers offrir un double hommage:
Que secourir son fils, et servir un héros.

Dardanus

Un malheureux amour me trouble et me dévore:
La fille de Teucer est l'objet que j'adore.

Isménor

Ô ciel! Dans quelle chaîne êtes-vous arrêté?

Dardanus

Vous la vîtes soumise au pouvoir de mes armes;
Je lui rendis la liberté.
L'Amour parlait en vain; je bravai tous ses charmes,
Je cachai les transports dont j'étois agité.
D'un amant empressé lui parler le langage,
C'étoit me prévaloir du titre de vainqueur;
Et je ne veux, pour obtenir son cœur,
Employer d'autre avantage
Que l'excès de mon ardeur.

Isménor

Iphise doit bientôt venir dans ce bocage.

A Phrygian Woman

Go, young warrior, run to victory;
the most charming prize awaits you on your return.
How sweet is your fate! You fly to glory
on the wings of tender Love.

Antenor and Chorus

Mars, Bellona, guide our arms as they strike;
gods of battle, protect us.

Antenor

Warriors, I will soon fulfil your hopes;
you must take care of more important matters.
Go and make ready for the happy moments
which must crown glory and vengeance.

Antenor, Teucer and Chorus

Mars, Bellona...

Iphise

I cannot resist the dreadful upheaval devouring my heart.
Can I cure the error of my wayward senses?
I will consult Isménor: that worthy mortal
can pierce the thick clouds of the future.
How happy I will be, if he by his saving art
can restore innocence and peace to my heart.

Dardanus

Je l'ai su; j'ai volé; j'ai devancé ses pas.
Souffrez-moi dans ces lieux: j'y verrai ses appas.
C'est un charme suprême
Qui suspendra mon tourment.
Eh! quel bien vaut pour un amant
Le plaisir de voir ce qu'il aime!

Isménor

Prince, étouffez plutôt d'inutiles désirs.
Quand Iphise à vos feux pourrait être sensible,
Vous connaissez Teucer, et sa haine inflexible;
Croyez-vous qu'il voulût couronner vos soupirs?

Dardanus

Si je croyois qu'Iphise approuvât ma tendresse,
Abandonnant mes droits, tout vainqueur que je suis,
De Teucer aisément, j'obtiendrois ma princesse;
Et l'hymen couronnant le beau feu qui me presse,
Deviendroit de la paix et le gage et le prix.

Isménor

C'en est fait, l'amitié m'entraîne;
Je cède à vos vœux empressez:
Mais de vos ennemis il faut tromper la haine.

ACT II Scène 3

Isménor

Entendez ma voix souveraine,
Ministres de mon art, hâtez-vous, paroissez.
Hâtez-vous; commençons nos terribles mystères;
Et que vos magiques concerts,
Du sein de ces lieux solitaires,
Retentissent jusqu'aux enfers.

Chœur des Ministres d'Isménor

Hâtons-nous; commençons nos terribles mystères;
Et que nos magiques concerts,
Du sein de ces lieux solitaires,
Retentissent jusqu'aux enfers.

Isménor

Suspens ta brillante carrière,
Soleil, cache à nos yeux tes feux étincelans.
Qu'à l'univers, troublé par nos enchantemens,
L'astre seul de la nuit dispense la lumière.

Nos cris ont pénétré jusqu'au sombre séjour.
Pour nous mieux obeïr, les déitez cruelles
Cessent de tourmenter les ombres criminelles:
Je les vois, à nos vœux, être à regret fidèles,
Et frémir de servir l'Amour.
C'en est fait; le succès passe mon espérance.
Prenez ce don mystérieux.
Vous allez, sous mes traits, abuser tous les yeux;
Mais le destin a borné ma puissance:
Si vous l'osez quitter, n'espérez plus en moi.
Le charme cesse, et le péril commence.
Telle est du sort l'irrévocable loi.

Chœur des Ministres d'Isménor

Obéis aux lois des enfers,
Ou ta perte est certaine.
Songe que sous les fleurs où le plaisir t'entraîne,
Des gouffres profonds sont ouverts.

ACT II Scène 4

Antenor

Je viens vous confier le trouble de mon cœur.
Peut-être, je devrois rougir de ma faiblesse:
Mais je suis entraîné par un charme vainqueur.
J'aime Iphise.
À mes feux son père est favorable:
Bientôt je serai son époux.

Dardanus, sous les traits d'Isménor

L'hymen doit vous unir!...
(Ô sort impitoyable!)

Antenor

Pour obtenir du roi l'aveu d'un bien si doux,
Je viens de m'engager à servir son courroux
Contre l'ennemi qui l'accable:
J'espere voir bientôt ce guerrier redoutable
Périr et tomber sous mes coups.

Dardanus

I know; I flew to get here before her.
Permit me to stay here, where I shall see her charms:
a higher magic
that will relieve my torment.
Ah! What is more precious to a lover
Than the pleasure of seeing the one he loves!

Isménor

Prince, rather stifle vain desires.
While Iphise might be susceptible to your passion,
you know Teucer, and his immovable hatred.
Do you think he would crown your sighs?

Dardanus

If I thought Iphise might favour my tenderness,
then, abandoning my rights, conqueror though I am,
I would easily obtain my princess from Teucer,
and marriage, crowning the fair flame that drives me on,
would become both pledge and prize of peace.

Isménor

It is done, friendship has won me over.
I surrender to your fervent desires.
But your enemies' hatred must be confounded.

Isménor

Hear my sovereign voice:
Ministers of my art, make haste and appear.
Make haste; let us begin our terrible mysteries,
and let the strains of your magical chorus
resound from this lonely place
to the depths of hell.

Chorus of the Servants of Isménor

Let us make haste; let us begin our terrible mysteries,
and may the strains of our magical chorus
resound from this lonely place
to the depths of hell.

Isménor

Stay for a moment your shining path,
O Sun: hide your flashing fire from our eyes,
that the universe, disturbed by our enchantments,
may be lit by the star of night alone.

Our cries have penetrated to the dark abode.
The better to obey us, the cruel deities
cease their torment of the shades of criminals:
I see them forced against their will to be faithful to our
wishes, shuddering to serve Love.
It is done; more successful than I had hoped.
Take this magical gift.
All eyes will be tricked into thinking you are me;
but destiny has set a limit to my power:
if you dare to set it aside, trust in me no more.
The spell will cease, and the danger will begin.
Such is the irrevocable law of fate.

Chorus of the Servants of Isménor

Obey the laws of hell,
or your ruin is certain.
Think on this: below the flowers to which pleasure leads you,
deep chasms gape.

Antenor

I have come to confide in you: my heart is in a whirl.
Perhaps I should blush at my weakness:
but an enchantment has defeated me, and I am swept away.
I am in love with Iphise.
Her father approves of my passion:
I shall soon be her husband.

Dardanus, in the likeness of Isménor

Marriage shall unite you!...
(O pitiless fate!)

Antenor

To obtain from the king his promise of so sweet a gift,
I have just committed myself to serve his anger
against the enemy who is overwhelming him:
I hope to soon see this fearsome warrior
perish, struck down by my blows.

Dardanus	Dardanus	Iphise	Iphise
(J'ai peine à retenir les transports qu'il m'inspire.) Le sort que je puis vous prédire...	(I can barely contain the emotions he stirs up in me.) The fate I can foretell for you...	D'un penchant si fatal rien n'a pû me guérir. Jugez à quel excès je l'aime, En voyant à quel point je devrois le haïr. Arrachez de mon cœur un trait qui le déchire. Je sens que ma foiblesse augmente chaque jour. De ma triste raison rétablissez l'empire; Et rendez-lui ses droits usurpez par l'amour.	The same.
Anténor	Antenor	Dardanus	Dardanus
Je ne veux point prévoir le succès qui m'attend. Ce n'est pas ce dessein qui près de vous me guide. Un esprit curieux marque une âme timide; Et j'apprendrai mon sort en combattant. Si je suis allarmé, ce n'est que pour ma flâme. La princesse a paru peu sensible à mes feux; Par votre art aisément vous lirez dans son âme. Serois-je traversé par un rival heureux?	I have no desire to foresee the success which awaits me. That is not what has brought me to you. A curious mind is the sign of a timid soul; and I shall learn my fate as I fight. If I am worried, it is only because of my love. The princess seems little moved by my passion; by your art you can easily read within her soul. Could it be that a lucky rival stands in my way?	Dieu! qu'exigez-vous de mon zèle? Ah! si de votre cœur je pouvois disposer, J'atteste de l'Amour la puissance immortelle, Je voudrois resserrer une chaîne si belle, Loin de songer à la briser.	Gods! What are you asking of my devotion? Ah! If I could direct your heart, I affirm the immortal power of Love: I would draw so fair a chain even tighter, far from thinking to break it!
Dardanus	Dardanus	Iphise	Iphise
Elle aime! À qui son cœur céde-t'il la victoire? Sur quoi fondez-vous ces soupçons?	She is in love! To whom will her heart grant the victory? What grounds do you have for these suspicions?	Ciel!	Heaven!
Anténor	Antenor	Dardanus	Dardanus
Je le crains assez pour le croire. L'Amour, pour s'allarmer, manque-t'il de raisons?	I fear it enough to believe it. Does Love lack reasons to worry?	Pourquoi balancer encore? Quelles barbares lois se prescrit votre cœur? Que Dardanus est loin d'une si triste erreur. Voulez-vous le haïr? Ingrate, il vous adore.	Why hesitate any longer? What barbarous laws does your heart set itself? For Dardanus is far from making such a sad mistake. Would you hate him? Ungrateful woman, he adores you.
Dardanus	Dardanus	Iphise	Iphise
Je veux observer tout avec un soin extrême. Si vos feux sont troublez par un heureux rival, Croyez qu'à pénétrer ce mystère fatal, Je prends un intérêt aussi grand que vous-même.	I would like to observe the whole situation with great care. If your flame is threatened by a successful rival, believe me, I am just as keen as you to get to the bottom of this fatal mystery.	Qu'entends-je!	What am I hearing!
ACT II Scène 5			
Dardanus	Dardanus	Dardanus	Dardanus
(Je la vois. Quels transports ont passé dans mon âme! Contraignons, s'il se peut, mes regards amoureux: Malgré l'enchantement qui me cache à ses yeux, Ils trahiroient le secret de ma flâme!) Princesse, quel dessein vous conduit dans ces lieux?	(There she is! What a wave of emotion has stirred my soul! I must try, if I can, to restrain my loving gaze: despite the spell which hides me from her eyes, that would betray my secret passion!) Princess, what brings you to this place?	Oui, vous régnez sur son cœur. Que ne puis je exprimer tout l'amour qui l'anime? Loin de vous reprocher l'excès de votre ardeur, D'aimer si faiblement vous vous feriez un crime.	Yes, you are the ruler of his heart. How can I put into words all the love he lives and breathes? Far from reproaching yourself for loving to excess, you would be committing a crime against yourself to love so feebly.
Iphise	Iphise	Iphise	Iphise
Hélas!	Alas!	Quels funestes conseils osez-vous m'adresser? Voulez-vous, ministre infidèle, Envenimer le trait que je veux repousser? Fuyons.	What disastrous advice is this, that you dare offer me? Faithless minister, are you trying to add venom to the very dart I am trying to repel? I'm going.
Dardanus	Dardanus	Dardanus	Dardanus
Vous soupirez?	You are sighing?	Où courez-vous, cruelle? Ah! connoissez du moins celui que vous fuyez. Arrêtez; voyez à vos pieds...	Where are you running to, cruel one? Ah! At least know whom it is you are fleeing. Wait; see, at your feet...
Iphise	Iphise	Iphise	Iphise
Que viens-je vous apprendre? Ah! si je vous ouvre mon cœur, Vour me verrez avec horreur: Et vous frémirez de m'entendre.	What have I come to tell you? Ah! If I open my heart to you, you will look on me with horror, and shudder to hear me.	Que vois-je? Dardanus!...	What am I seeing? Dardanus!...
Dardanus	Dardanus	Dardanus	Dardanus
Où tend de ce discours le sens mystérieux?	Mysterious words! What are you trying to say?	Vous fuyez, inhumaine? Et la voix d'un amant ne peut vous arrêter?	Would you flee from me, brutal one? And the voice of a lover cannot stop you?
Iphise	Iphise	Iphise	Iphise
Il faut donc révéler ce secret odieux. Par l'effort de votre art terrible, Vous ouvrez le tombeaux, vous armez les enfers; Vous pouvez, d'un seul mot, ébranler l'univers. À cet art tout-puissant, n'est-il rien d'impossible? Et... s'il étoit un cœur... trop foible... trop sensible... Dans de funestes noeuds... malgré lui, retenu... Pourriez-vous?...	Then I must reveal this odious secret. By the power of your terrible art, you open tombs and arm hell; with a single word, you can shake the universe. Is there nothing this all-powerful art cannot achieve? And...if there were a heart...too weak...too susceptible... caught, in spite of itself...in deadly knots... could you?...	C'est un crime pour moi que de vous écouter.	It's a crime for me to listen to you.
Dardanus	Dardanus	Dardanus	Dardanus
Vous aimez? Ô ciel! Qu'ai je entendu!	You are in love? O heaven! What am I hearing!	Quel mélange cruel de tendresse et de haine.	What a cruel mixture of tenderness and hate.
Iphise	Iphise	Iphise	Iphise
Si vous êtes surpris, en apprenant ma flâme, De quelle horreur serez-vous prévenu, Quand vous sçaurez l'objet qui règne sur mon âme?	If you are surprised to learn of my passion, what horror will come upon you when you learn who it is who reigns over my soul?	Quelle haine, grands dieux!	Such hatred, great gods!
Dardanus	Dardanus	Dardanus	Dardanus
(Je tremble... je frémis...) Quel est votre vainqueur?	(I'm trembling, I'm shivering...) Who has conquered you?	Vous voulez me quitter? Croirai-je que l'Amour ait pû toucher votre âme?	Would you leave me? Shall I believe Love has been able to touch your soul?
Iphise	Iphise	Iphise	Iphise
Le croirez-vous? Ce héros redoutable, Ce guerrier, qu'à jamais la haine impitoyable Devoit éloigner de mon cœur...	Will you believe it? This fearsome hero, this warrior who should forever be driven far from my heart by pitiless hatred...	Vous triomphez en vain d'avoir connu ma flâme; C'est un motif de plus pour la dompter.	Your triumph in knowing of my passion is in vain; it's just one more reason to tame it.
Dardanus	Dardanus	Dardanus	Dardanus
Achevez... Dardanus?	Say it!... Dardanus?	Arrêtez...	Stop...
ACT II Scène 6			
Dardanus	Dardanus	Iphise	Iphise
		Elle fuit!... Mais j'ai vu sa tendresse: Mon sort a trop d'appas. Quittons ces lieux, l'amour n'y retient plus mes pas; Et le péril renait, lorsque le charme cesse. Mais dussai-je périr, j'ai connu sa tendresse, Mon sort a trop d'appas.	She has fled!... But I have seen her tenderness: my fate is too full of delights. I shall leave this place, love no longer holds me here; and the danger is reborn when the spell ceases. But if I should have to perish, I have known her tenderness: my fate is too full of delights.

Interval

ACT III Scène 1

Iphise	Iphise
<p>Ô jour affreux! Le ciel met le comble à mes maux; Dardanus est captif! Dieux, Dieux, sa perte est certaine. La vengeance et la haine Vont seules ordonner du sort de ce héros. Que mon destin est déplorable! C'est tout peu que l'Amour, d'un trait inévitable, M'eût pour mon ennemi contrainte à m'enflamer; Je me trouve à la fois malheureuse et coupable; Et le sort cruel qui m'accable, Joint l'horreur de le perdre au remords de l'aimer.</p>	<p>O terrible day! Heaven puts the crowning touch on my miseries: Dardanus has been taken captive! Gods, gods, his ruin is certain. Vengeance and hatred alone will determine the fate of this hero. How lamentable is my fate! It was only just now that Love, with his inescapable dart, forced me to burn with love for my enemy; I feel wretched and guilty at the same time; and the cruel fate which overwhelms me adds to the guilt of loving him the horror of losing him.</p>
ACT III Scène 2	Antenor
Princesse, enfin la paix va combler mon attente: Elle engage Teucer à répondre à mes vœux; Il consent qu'un hymen heureux Couronne, dès ce jour, ma flâme impatiente.	<p>Princess, at last peace rewards my long wait: she commits Teucer to respond to my vows; he consents that happy marriage shall this day crown my impatient passion.</p>
Iphise	Iphise
(Quel hymen!) Dans quel temps affreux Songez-vous à former ces nœuds? Du sang de l'ennemi qu'il tient en sa puissance, Le roi veut inonder ce malheureux séjour. C'est aujourd'hui le jour de la vengeance. Ce jour triste et terrible, est-il fait pour l'amour?	<p>(What a marriage!) Are you thinking to tie this knot in these dreadful times? The king intends to flood this unfortunate place with the blood of the enemy he holds in his power. Today is the day of vengeance. Is this sad, terrible day made for love?</p>
Antenor	Antenor
Vos peuples vont chanter la fin de leurs allarmes: Ils triomphent de leur vainqueur. Quel jour conviendroit mieux, pour chanter mon bonheur, Et le triomphe de vos charmes?	<p>Your people are about to rejoice at the end of their fears: they have triumphed over their conqueror. What day would be better suited to proclaim my happiness and the triumph of your charms?</p>
Iphise	Iphise
Quoi! vous, que j'ai crû généreux, Vous semblez insulter à son destin funeste?	<p>What! I believed you to be noble of heart, but you seem to mock his dreadful fate?</p>
Antenor	Antenor
Non; de ce triste objet je détourne les yeux. Je le plaindrois en vain. Nul espoir ne lui reste. Le roi vient de jurer de l'immoler aux dieux.	<p>No; from this sad object I avert my eyes. I would be pitying him in vain. No hope remains for him. The king has just sworn to sacrifice him to the gods.</p>
Iphise	Iphise
Et j'irois vous promettre une ardeur éternelle Aux pieds de ces autels arrosez de son sang? Non; que plutôt cent fois la mort la plus cruelle...	<p>And I should promise you eternal love at the feet of this altar watered with his blood? No. I would rather the cruellest death a hundred times...</p>
Antenor	Antenor
D'où naît en sa faveur ce tendre mouvement? Le croirois-je? grands dieux! quelle horreur m'environne! Vous tremblez pour ses jours! notre hymen vous étonne! Je vois couler des pleurs que vous voulez cacher!	<p>Why are you so moved by his fate? Can I believe it? Great gods! What horror surrounds me! You are trembling for his life! Our marriage shocks you! I can see tears flowing, that you are trying to hide!</p>
Iphise	Iphise
Juste ciel!	O heaven!
Antenor	Antenor
L'amour seul peut vous les arracher. Ingrate, à mes soupirs vous étiez inflexible. Eh! la simple pitié pourroit-elle toucher Un cœur qu'un tendre amant n'a pu rendre sensible?	<p>Love alone could tear them out of you. Ungrateful woman, you wouldn't bend to my sighs! Ah! can simple pity touch a heart that a gentle lover could not move to tenderness?</p>
Iphise	Iphise
Ah! cruel, arrêtez. Quels soupçons odieux!	Ah! Cruel one, stop. What hateful suspicions!
Chœur des Phrygiens	Chorus of Phrygians
Que l'on chante, que l'on s'empresse; Quel triomphe! quel jour heureux!	<p>Let there be singing! Make haste! What a triumph! What a glad day!</p>
Antenor	Antenor
Entendez ces chants d'allégresse: Ils condamment vos feux.	<p>Listen to these songs of joy: they condemn your love.</p>
Iphise	Iphise
Non, non, je ne verrai point de si funestes jeux. (Fuyons; cachons à tous les yeux Le trouble qui me presse.)	<p>No, no, I will not watch these deadly games. (I must be gone, and hide from all these eyes the distress that oppresses me.)</p>

ACT III Scène 3

Chœur	Chorus
<p>Que l'on chante, que l'on s'empresse; Quel triomphe! quel jour heureux! Qu'avec la paix l'amour renaisse; Que tous les deux fassent sans cesse Régner les plaisirs et les jeux.</p>	<p>Let there be singing! Make haste! What a triumph! What a glad day! As peace returns, let love be born anew; and the two together ordain an unending reign of games and pleasures.</p>
Un Phrygien et une Phrygienne	A Phrygian Man and Woman
<p>Paix favorable, Paix adorable, Viens, descend des cieux; Ramène des jours plus heureux. Paix favorable, Paix adorable, Viens par ton retour Ranime les jeux et l'amour.</p>	<p>Kindly peace, adorable peace, come down from the heavens; bring back happier days. Kindly peace, adorable peace, come, and as you return breathe new life into our games and our love.</p>
Chœur	Chorus
Paix favorable...	Kindly peace...
Un Phrygien et une Phrygienne	A Phrygian Man and Woman
<p>Fuis, dieu des armes, Dieu des allarmes; Cherche d'autres cœurs Pour applaudi à tes fureurs. Qu'un dieu plus doux Règne à jamais sur nous; Vole, Amour, que tes traits Nous offrent des biens plus parfaits. Pour être heureux, que sert l'éclat de la victoire? Non; nous laissons aux guerriers Leurs lauriers. Le plaisir vaut bien la gloire.</p>	<p>Begone, god of weapons, god of blaring trumpets; seek other hearts to applaud your rage. May a gentler god reign over us for ever; fly, Love, and may your arrows offer us more perfect gifts. What use is victory's glamour in the search for happiness? No: we leave the warriors their laurels. Pleasure is easily the equal of glory.</p>
Chœur	Chorus
Paix favorable...	Kindly peace...
Un Phrygien et une Phrygienne	A Phrygian Man and Woman
<p>Bellone fuit. Nos craintes cessent. Un beau jour luit. Les jeux renaissent. Mais ce beau jour N'est pas pour des cœurs sans amour; Nos fêtes et nos jeux Sont froids et languissants pour eux. Leur prix charmant, Leur douceur, leur plaisir suprême Est senti par l'amant Qui vient y chercher ce qu'il aime.</p>	<p>Bellona is fleeing. Our fears are over. A fair day is shining. The games begin anew. But this beautiful day is not for loveless hearts. Our festivities and our games are cold and dull for them. Their charming prize, their sweetness, their supreme pleasure is tasted by the lover who comes in search of his beloved.</p>
Chœur	Chorus
Paix favorable...	Kindly peace...
Une Phrygienne	A Phrygian Woman
<p>Volez, Plaisirs, volez. Amour, prête-leur tes charmes; Répare les allarmes Qui nous ont troublez. Que ton empire est doux! Viens, viens, nous voulons tous Sentir tes coups. Enchaîne-nous. Mais, Ne lance plus que ces traits Qui rendent contens Les amans.</p>	<p>Fly, Pleasures, fly. Love, lend them your charms; make amends for the alarms which left us in fear and confusion. How sweet your empire is! Come, come, we all wish to feel your arrows. Put us in chains. But shoot only those arrows which bring happiness to lovers.</p>
ACT III Scène 4	
Teucer	Teucer
<p>Cessez vos jeux; les dieux redoublent leur courroux: Tout espoir est perdu pour nous. Du fond de ses grottes profondes Neptune a soulevé les flots impétueux. Un monstre redoutable, un dragon furieux, Pour désoler ces lieux, S'est élançé du sein des ondes.</p>	<p>Stop your games; the gods have redoubled their anger. All hope is lost for us. From the bottom of his deep caverns Neptune has roused the impetuous waves. A fearsome monster, a furious dragon, has sprung forth from the breast of the waves to wreak devastation on this place.</p>
Antenor	Antenor
Quel prodige!	What a dread omen!

Teucer

Triton paroissant sur les mers,
Nous a, des dieux cruels, annoncé la vengeance.
Le fils de Jupiter, retenu dans nos fers,
Arme contre nous leur puissance.
Mais ils tonnent, ces dieux, sans m'inspirer d'effroi.
Dussai-je être accablé par le monstre funeste,
L'ennemi qu'il protège, et que mon cœur déteste,
Périra du moins avant moi.

Anténor

Contre l'objet de votre haine,
J'avais juré de vous prêter mon bras:
Un monstre pour briser sa chaîne,
Vient ravager ces climats;
Mais malgré sa fureur, la même ardeur m'anime.
Mes sermens sont plus forts que les dieux en courroux:
Ces dieux ne font que changer la victime
Qui devait tomber sous mes coups.

Chœur des Phrygiens

Allez, et remportez une illustre victoire;
Triomphez, héros généreux.

ACT IV Scène 1

Dardanus

Lieux funestes, où tout respire
La honte et la douleur,
Du désespoir sombre et cruel empire,
L'horreur que votre aspect inspire
Est le moins des maux qui déchirent mon cœur.
L'objet de tant d'amour, la beauté qui m'engage,
Le sceptre que je perds, ce prix de mes travaux,
Tout va de mon rival devenir le partage,
Tandis que dans les fers je n'ai que mon courage
Qui suffit à peine à mes maux.

Vénus

Malgré le dieu des mers, et son pouvoir suprême
Dardanus subissoit un trépas rigoureux,
Quand le maître des dieux,
Pour délivrer un fils qu'il aime,
M'a fait voler du haut des cieux.
Venez Songes flatteurs, venez calmer sa peine;
Enchantez un héros dont les dieux sont l'appui;
Montrez-lui les desseins que ces dieux ont sur lui,
Quand ils me font briser sa chaîne.

ACT IV Scène 2

Trio et Chœur des Songs

Par un sommeil agréable
Que tous vos sens soient charmés!
Dormez, dormez.
Par cet enchanteur aimable,
Tous les chagrins sont calmés.
Dormez, dormez.
Les plaisirs sont ranimés.
Le tendre Amour est pour vous.
Quel sort plus doux!
Bravez les destins jaloux.
Le tendre Amour est pour vous.
La Gloire et l'Amour vous donnent
Et le mythe et le laurier.
Heureux guerrier,
Ces dieux vous couronnent:
Ils triomphent tour à tour.
Mais le grand jour
Est celui du tendre Amour.

Un Songe (Isménor)

Un monstre furieux désole ce rivage.
L'objet que vous aimez peut éprouver sa rage;
Courez, volez, allez combattre, et le domptez.
C'est un plaisir bien doux d'obtenir ce qu'on aime:
Mais un héros n'y doit trouver le bien suprême,
Qu'après l'avoir scû mériter.

Un Songe

Ah! que votre sort est charmant;
L'Amour même a formé vos chaînes.
En attendant l'heureux moment,
Vous sçavez qu'on vous aime; un si doux sentiment
Aide à supporter bien des peines.

Teucer

Triton, appearing on the waves,
has announced the vengeance of the cruel gods.
The son of Jupiter, bound in our irons,
arms their power against us.
But the thundering of these gods strikes no fear into me.
Were I to be overcome by the dread monster,
the enemy it protects, the enemy my heart loathes,
will at least perish before me.

Antenor

I have sworn to lend you my arm
against the object of your hatred:
a monster has broken free of his chain and comes
to ravage these lands.
but despite his fury, the fire of my soul burns constant.
My oaths are stronger than the gods in their rage:
these gods have but changed the victim
who must fall beneath my blows.

Chorus of Phrygians

Go, and bring back an illustrious victory;
conquer, noble-hearted hero.

Trio des Songes et Chœur

Il est temps de courir aux armes;
Hâtez-vous généreux guerrier,
Hâtez-vous, aux armes.
Allez, au milieu des allarmes,
Cueillir un immortel laurier.

ACT IV Scène 3

Dardanus

Où suis-je! dans ces lieux quel dieu m'a transporté!
M'a-t-on rendu la liberté?
Le sort cruel, enfin, va-t'il tarir mes larmes?
Mais je n'en doute plus, à l'aspect de ces lieux,
Ces Songes séduisants, qui charmoient mes allarmes,
Etoient les oracles des dieux.
Hâtons-nous; courrons à la gloire,
Cherchons le monstre affreux qui ravage ces bords.
Vole, Amour, à mon bras assure la victoire,
Vole, vole, seconde mes efforts.

ACT IV Scène 4

Antenor

Voici les tristes lieux que le monstre ravage.
Hélas! si pour moi seul je craignois sa fureur,
Je l'attendrois sur ce rivage
Pour être sa victime, et non pas son vainqueur.
Monstre affreux, monstre redoutable,
Ah! que le sort me seroit favorable,
S'il ne m'exposoit qu'à vos coups!
Monstre affreux, monstre redoutable,
Ah! l'Amour est encor plus terrible que vous.
Contre votre fureur il est du moins des armes:
Mais contre ses allarmes,
Vainement on cherche un appui;
Il renait des efforts qu'on fait pour le détruire;
Et le cœur même qu'il déchire
Est d'intelligence avec lui.
Quel bruit! quelle tempête horrible!
Les flots s'élèvent jusqu'aux cieux;
Du tonnerre vengeur j'entends la voix terrible;
La nuit d'un voile épais, environne ces lieux!
Sortez, sortez de vos grottes profondes,
Monstre cruel, sortez; que votre aspect affreux
Augmente encor l'horreur qui règne sur les ondes.
Rien ne peut effrayer un amant malheureux.
Je vois ce monstre formidable. Allons...

ACT IV Scène 5

Dardanus

Mon rival va périr; volons à son secours.
Est-il de plus noble vengeance?

Le monstre est abattu; reprenons l'espérance.

Antenor

Ô ciel... mais dans ces lieux la nuit règne toujours:
Quel est donc le héros qui conserve mes jours?
Vous me quittez!

Dardanus

Un jour tu le sçauras peut-être:
Il n'est pas temps encor de me faire connoître.

Antenor

Prenez du moins ce fer.
Puisse ce gage heureux
M'offrir bientôt l'objet de ma reconnaissance!
Vous pouvez disposer de toute ma puissance;
Et vos désirs pour moi, sont les décrets des dieux.
J'en atteste le dieu qui lance le tonnerre:
Si mon cœur est ingrat, que ce dieu tout-puissant
Retire loin de moi le bras toujoures présent
Qui conserve et qui peut anéantir la terre!

Dardanus

Peut-être tes sermens...

Antenor

Non, soyez-en certain:
Que votre crainte cesse!
Qu'exigez-vous?

Trio of Dreams and Chorus

It is time to hasten to arms;
make haste, noble-hearted warrior,
make haste, to arms.
Go, and amid the trumpets of war,
win laurels that will last for ever.

Dardanus

Where am I? What god has carried me to this place?
Have I been set free?
Is cruel fate at last to dry my tears?
But I doubt no longer: from the look of this place,
these seductive Dreams who charmed away my fears
were oracles of the gods.
I must make haste; I must run to glory,
seeking the hideous monster which is ravaging these shores.
Fly to me, Love, guarantee my arm the victory,
fly, fly, help me in my struggles.

Antenor

Here are the sad lands ravaged by the monster.
Alas! if it were only for myself that I feared his fury,
I would await him on this shore
to be his victim, not his vanquisher.
Dread monster, fearsome monster,
ah, how kind fate would be to me
if he exposed me to no blows but yours!
Dread monster, fearsome monster,
ah, Love is much more terrible than you.
At least against your fury there are weapons:
but against his attacks
one looks in vain for support;
all efforts to destroy him only give him new life;
and the very heart he tears apart
is in league with him.
What a noise! What a horrible storm!
The waves rise up to the heavens;
I hear the terrible voice of vengeful thunder;
night wraps this place in a thick veil.
Come forth from your deep caverns,
cruel monster, come forth; let your hideous face
add to the horror that reigns over these waves.
Nothing can daunt an unhappy lover.
I see this fearsome monster. Come then...

Dardanus

My rival is about to perish; I must fly to help him.
Is there any more noble revenge?

The monster is dead; let us take hope again.

Antenor

O heaven! ... but night reigns here yet:
Who then is the hero who has preserved my life?
You're leaving!

Dardanus

One day, perhaps, you will know:
it is not yet time for me to reveal myself.

Antenor

At least take this sword.
May this happy pledge
soon show me the object of my gratitude!
All my power is at your command;
and your desires are for me the decrees of the gods.
I call as witness the god who hurls the thunderbolts:
If my heart is ungrateful, may that all-powerful god
take far from me his eternal arm
which both preserves the earth and has the power to destroy it!

Dardanus

Perhaps your oaths...

Antenor

No, you can be sure of them:
cease your fears!
What is your command?

Dardanus	Dardanus	Teucer	Teucer
Il faut laisser à la princesse La liberté de refuser ta main.	You must allow the princess the freedom to refuse your hand.	Ciel! mais, c'est Dardanus; ma surprise est extrême.	Heaven! but this is Dardanus; how on earth...?
Anténor	Antenor	Anténor	Antenor
Ô dieux! Non, je ne puis; prenez plutôt ma vie.	O gods! No, I cannot do it; take my life rather.	A-t'il brisé ses fers?	Has he broken his chains?
Dardanus	Dardanus	Iphise	Iphise
Tu l'as juré! l'Amour t'entraîne en vain: Un nœud sacré te lie.	You swore an oath! Love tugs at you in vain: a sacred tie binds you.	Sauvez-le, justes Dieux!	Save him, ye Gods!
Anténor	Antenor	ACT V Scène 2	
Arrache-moi le jour, ou rends moi mon serment! Il me fuit! Quel espoir me reste? Triste combat! Fatal engagement! Jour affreux, qui détruit par un revers funeste La gloire du guerrier et l'espoir de l'amant! Il faudra déclarer la perte de ma gloire, Il faudra renoncer à l'objet de mes vœux. Dieux cruels! Vous deviez être moins rigoureux, Et m'accorder la mort, en m'ôtant la victoire.	Tear the life from me, or set me free from my oath! He runs from me! What hope is left for me? Unhappy combat! Disastrous engagement! Terrible day, which in a tragic reversal of fortune destroys the warrior's glory and the lover's hope! I shall have to openly declare the loss of my glory, I shall have to renounce the object of my vows. Cruel gods! You should be less harsh, and grant me death as you strip me of victory.	Dardanus	Dardanus
ACT V Scène 1		N'en doute point; c'est Dardanus lui-même. Frappe; délivre toi d'un rival odieux; Tu m'empêche de vivre auprès de ce que j'aime; Souffre du moins que je meurs à ses yeux.	Have no doubt: I am indeed Dardanus. Strike: rid yourself of a hateful rival. You prevent me from spending my life with the one I love; at least allow me to die in her presence.
Chœur des Phrygiens	Chorus of Phrygians	Anténor	Antenor
Anténor est victorieux: Célébrons à jamais son triomphe et sa gloire.	Antenor is victorious: let us celebrate for ever his triumph and his glory.	Quel soupçon!	Could it be...
Teucer	Teucer	Dardanus	Dardanus
Triomphez, héros généreux; Entendez ces chants de victoire.	You have triumphed, noble hero; listen to the songs of victory.	Qu'attends tu? faut-il t'offrir des armes? Eh bien! prends ce fer vengeur.	What are you waiting for? Do I have to give you the weapon? Well then! Take this avenging sword.
Chœur	Chorus	Iphise	Iphise
Anténor est victorieux.	Antenor is victorious.	Arrêtez.	Stop!
Anténor	Antenor	Anténor	Antenor
Hélas! quels concerts odieux!	Alas! What hateful choruses!	C'est lui-même; Ô mortelles allarmes! Oui, donne-moi ce fer pour en percer mon cœur.	It's him! O deadly terror! Yes, give me this sword, to pierce my heart.
Teucer	Teucer	Teucer	Teucer
Vous frémissez! vous répandez des larmes!	You're trembling! You're weeping!	Que faites-vous? quelle fureur!	What are you doing? What is this madness?
Anténor	Antenor	Anténor	Antenor
Comment lui découvrir ma honte et mes douleurs? Ah! si la mort du monstre a fini vos malheurs, Elle cause à mon cœur les plus vives alarmes.	How can I reveal to him my shame and my suffering? Ah! If the monster's death has put an end to your sorrows, it has given rise in my heart to the keenest fears.	Grands dieux! je te dois donc le jour que je respire. L'Amour, et mes sermens, contre moi tout conspire. Il faut t'immoler tout. Quel sacrifice affreux! N'importe, en vain l'amour murmure. Eh! ne serois-je pas encor plus malheureux Si j'étois ingrat et parjure? Vous voyez le vainqueur du monstre furieux; C'est lui dont la valeur a délivré ces lieux; C'est à lui que les dieux destinent la princesse; C'est à lui que mon cœur immole sa tendresse. Il aime; il est aimé: cédez à votre tour; Imitez ma reconnaissance. Est-il plus malaisé d'étouffer la vengeance, Que d'éteindre l'amour. À Iphise Je vous fuis; je n'ai point d'assez puissantes armes Pour combattre à la fois et l'amour et vos charmes.	Great gods! So it is to you that I owe my life. Love and my oaths – everything is conspiring against me. I must sacrifice everything to you. What a terrible forfeit! It's no use, love murmurs in vain. Ah! Would I not be even more wretched if I denied my debt of gratitude, and perjured myself? You see before you the killer of the furious monster: it is he whose valour liberated these shores; it is to him that the gods have ordained the princess shall go; it is to him that my heart sacrifices its tender feelings. He loves, he is loved: you too must give in; Accept it as I have done. Is it more difficult to suppress vengeance than to vanquish love? To Iphise I must flee from you; I do not have weapons powerful enough to fight both love and your charms.
Teucer	Teucer	Teucer	Teucer
Ne craignez plus les Dieux vengeurs! Ils ne s'offencent point du succès de vos armes. Pour flétrir le Dieu des eaux, Lorsque vous combattiez sur ce triste rivage, Aux pieds de ses autels j'ai porté mon hommage; Il a reçu mes vœux, il va finir nos maux. Par un oracle irrévocable Neptune a déclaré qu'il calme son courroux, Si de ma fille, enfin, vous devenez l'époux.	Fear no more the avenging Gods! They take no offence at your success in battle. To appease the God of the waters, while you were fighting on this unhappy shore, I carried my homage to the foot of his altars; he received my vows, he will put an end to our ills. By an irrevocable oracle Neptune has declared that he will stay his fury if you take my daughter as your spouse.	J'éprouve tour à tour mille troubles divers.	I feel a thousand different emotions, one after the other.
Iphise	Iphise	ACT V Scène 3	
Juste ciel!	O heaven!	Teucer	Teucer
Anténor	Antenor	Mais un nouvel éclat embellit l'univers, Et ranime les feux du dieu qui nous éclaire. Des sons mélodieux font retentir les airs. Mon cœur, qui malgré lui, sent calmer sa colère, M'annonce mieux que ces concerts, La reine de Cythère.	But a new radiance graces the universe, and rekindles the fire of the god who shines upon us. The air rings with the sounds of melody. My heart, despite itself, feels its anger calmed; this, even more clearly than the music, tells me that Cythera's queen draws near.
Que m'apprenez-vous?	What are you telling me?	Vénus descend du ciel.	Venus descends from heaven.
Teucer	Teucer	Vénus	Venus
Il la donne au vainqueur du monstre redoutable Qui vient d'expirer sous vos coups.	He gives her to the conqueror of the fearsome monster which has just breathed its last beneath your blows.	Teucer, bannissez pour jamais la vengeance et la haine: Pour arrêter ses traits, Du haut des cieux Vénus amène Et l'Hymen et la Paix.	Teucer, banish for ever vengeance and hatred: to put a stop to their powers, from the highest heavens Venus brings both Hymen [God of Marriage] and Peace.
Anténor	Antenor	Teucer	Teucer
Qu'entends-je? Ah! malheureux, quel coup affreux m'accable!	What am I hearing? Ah! What a terrible blow, overwhelming me in my misery!	Dieux! quel charme vient me surprendre, Et séduit, malgré moi, mes esprits prévenus? Déesse, couronnez les feux de Dardanus. Eh! qui pourroit ne pas se rendre Aux arrêts du destin, annoncés par Vénus!	Ye gods! What is this charm which comes upon me unawares and seduces my thoughts from the path I had fixed for them? Goddess, crown the passions of Dardanus. Ah! Who could refuse to surrender to the decrees of fate, announced by Venus!
Teucer	Teucer	Dardanus paraît.	
Que dites-vous? et quel est ce transport? Les Dieux ne pouvaient pas être plus favorables.	What are you saying? And what is this wild emotion? The Gods couldn't be more favourable!	Dardanus appears.	
Anténor	Antenor		
Non, non, connaissez mieux mon sort, Les Dieux ne pouvaient pas être plus implacables, Et ce funeste oracle est l'arrêt de ma mort.	No, no, you don't know my fate: The Gods could not be harsher, and this dreadful oracle is my death warrant.		

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Sincere thanks to

Opera Australia, especially Stuart Maunder, Ruth Thomas, Lynn Heal and Chris Yates, for use of rehearsal space, and for help with props and costumes; Robert Patterson, Lyle Chan and Virginia Read at ABC Classics for recording the sampler CD, *L'Orfeo* and the past Pinchgut operas, and for their ongoing support and encouragement for Pinchgut; Simon Hodgson for photography of *Dardanus*; Aimée Paret for help with publicity; Erin Helyard for his constant support; Kim Witman and Wolf Trap Opera for the orchestral materials; Jan Brown, Dmitri Carroll and Ildiko Dauda at 2MBS-FM; Brenna Hobson (Bangarra Dance Theatre); John Preston, Scott Fisher, Paul Harrison, Brett O'Donnell and Eric Duffy (Sydney Theatre Company); Trevor Ahearn and Judy Tanner (Company B); John Pitman and A. Royale & Co. for help with costume supplies; Paul Nyul (Advanced Visuals); Jill Downer of Early Music Enterprises, Canberra and Annie Whealy of Music with a View; Philippa Brownsword and the Orchestra of the

Age of Enlightenment for the loan of two French Baroque bassoons; Derek Coutts and the Sydney Symphony for the use of their harpsichord for rehearsals; Carey Beebe for the use of his harpsichord for rehearsals; Terry Harper, harpsichord tuner; the Australian Brandenburg Orchestra for the loan of percussion instruments; Bridget Elliot for rehearsal and artist photography; Elaine Townshend, Cash Palace; This is Real Art; Andrew Hays and Kimm Kovac for assistance with printing; Moira Blacken, Jan Brown, Samantha Paxton, Jennifer Gardiner and Gwyneth Morgan for help with costumes; David Peters and Edward Nielsen for help with painting; Jeannette Peters for assistance with sewing; Leta Keens for helping with accommodation; David Johnston for the use of his laptop; Sarah Nielsen for her work on the Pinchgut website; Elizabeth Johnston for the loan of a sewing machine; and the return of Dance Captain Antony Walker.

Herschel

“With money in your pocket,
you are wise and you are
handsome and you
sing well too”

– Yiddish Proverb

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Pinchgut Opera wants to thank all its 'Heroes of Pinchgut' who have generously donated to the Pinchgut Opera Public Fund this year:

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And all the others who wish to remain anonymous – thank you all – you are all truly Heroes.

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